

THE
SPIRITUAL HERITAGE
OF
TYAGARAJA

*Text in Devanagari & English Translation
of the Songs of Tyagaraja by*
C. RAMANUJACHARI

&

An Introductory Thesis by
Dr. V. RAGHAVAN

With a Foreword by
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Vice-President of India



THE RAMAKRISHNA MISSION STUDENTS' HOME

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RUPEES TEN

FOREWORD

The Spiritual Heritage of Tyāga-rāja was prepared jointly by the late C. Ramanujachariar and Professor V. Raghavan of the Madras University. Professor Raghavan in his preface to the work describes the varied qualities of the late Sri C. Ramanujachariar who was "a bhāgavata in every sense of that term." The Introductory Thesis written by Professor Raghavan shows his vast and varied learning and devout enthusiasm for Tyāga-rāja. This learned and scholarly work is bound to extend the influence of Tyāga-rāja on the minds and hearts of our people.

In the present parlous condition of the world which may blow up at any moment if we are not careful and restrained in our international behaviour, it is necessary for us to rethink our fundamental ideas. The problem of the world is not a political one which can be answered by statesmen with their pacts and alliances. Our law ~~and~~ politics, our arts and sciences, our manners and morals are derived from our fundamental faith. It is this faith which makes for the spiritual unity of any community. It is our faith that will save or destroy us. The decline of faith has for its natural accompaniment decadence of culture.

Gibbon writes : " The Greeks, after their country had been reduced into a province imputed the triumphs of Rome, not to the merit but to the fortune of the Republic. The inconstant goddess who so blindly distributes and resumes her favours had now consented (such was the language of envious flattery) to resign her wings, to descend from her globe, and to fix her firm and immutable throne on the banks of the Tiber."* Polybius deprived the Greeks of this delusive comfort and traced the

*Gibbon : *The Decline and Fall of the Roman Empire*. Ch. 38

greatness of Rome to her moral qualities. Gibbon adds, "Honour as well as virtue was the principle of the Republic." According to Polybius, "the Romans were incapable of fear and impatient of repose." Gibbon says that "the decline of Rome was the natural and inevitable effect of immoderate greatness. Prosperity ripened the principle of decay and the causes of destruction multiplied with the extent of the conquest." When Rome fell, her downfall was attributed to the spread of barbarism and Christianity. There is a moral law which governs the rise and fall of nations. Adherence to the moral law, the law of *dharma* elevates a nation: non-adherence to it degrades it. If we are to progress we must adopt the path of virtue.

We have had in our country from the time of the *Rg Veda* down to our own days a long line of torch bearers who stress the primacy of spiritual values, who point out that even as the human being is above the animal, the spiritual man is above the human. We are not yet; we hope to be. At a time like this when we are faced with conflicting ideologies, national dissensions and international intrigues, it is good to be reminded of the supreme values of knowledge, discipline and devotion. The exponents of pure abstract speculation find their way into the minds of men through song and poetry. The poets, singers and saints with their passionate devotion to the ideals of beauty, harmony, freedom and aspiration have had the strongest impact on society. We have had a few great spirits in the last century who emphasised the ideals of the race and demonstrated their vitality and power of survival and one of the most notable of these saint-singers was Tyāga-rāja.

The name Tyāga-rāja means the prince of renouncers, of those who give up worldly desires. Tyāga or renunciation is the way to mental peace and freedom. So long as we are incapable of withstanding the snares of fear, greed, ambition, vanity, we will have disquiet in our minds and violence in the world. In one of his songs '*tera tiyagarāda*' Tyaga-rāja says

“ O Ś Supreme Being, Tirupati Venkataramana, could you not remove the screen of pride and envy, which is taking a firm stand within me, keeping me out of the reach of *dharma* and the like.”

In the case of Tyāga-rāja, renunciation is the result of undistracted devotion to God. *anurāgat virāḡah. Bhakti* or devotion to the Supreme leads to renunciation and concentration on the Divine. The attainment of life in God is achieved more easily by *bhakti* than by other means. Incessant loving meditation of God is *bhakti*, says Rāmānuja. *sneha-pūrvam anu-dhyānam bhaktir ityabhidhiyate.*

The soul of man is the stage for triumph and defeat, suffering and joy. It is the point of intersection between the divine and the human. Each human being has his roots here below though he is also a reflection of the celestial light. The demand for self-realisation through self-renewal is an appeal from the creature to the creator in us. As a creature each one of us is given to inertia, staleness, distractedness. It is the corrupt state of narrow selfishness. The creative spark in us gives us the power of reintegration, renewal. Until the conflict is resolved and reconciliation effected, the soul passes through moods of self-pity, anger, distraction, devotion. In the unregenerate condition, it feels estranged from itself, from others, from the creative ground of all being. Tyāga-rāja describes the moods of the soul with great delicacy of feeling. He describes social splendour as well as abject misery.

Tyāga-rāja was a person of great humility, utter self-effacement. He expresses the truths of the *Upaniṣads* and the *Bhagavad-gītā* in simple and appealing language. He addresses the Supreme as Rāma. The kingdom of God acquired through devotion is the greatest of all treasures: *rāma bhakti samrājyammu.* He brings Rāma before our eyes as he steps forward with his waving hair to bend the bow of Siva or when he aims an arrow at Mārīca to subdue his pride. Religion is

the *sādhana* or discipline by which we make a whole of our being, when our thought, speech and action, *manas*, *vāk* and *kāya* work together. Tyāga-rāja speaks of Rāma as an integrated person.

*oka māta, oka bānamu, oka patnī-vratude manasā
oka cittamu galavāde oka nāḍunu maravakave.*

He sings out of the depths of his experience. Even as the Upanisad writer says :

*vedāham etam puruṣam mahāntam
aditya-varṇam tamasaḥ parastat*

Tyāga-rāja says: *giripai nelakonna rāmuni gurī tappaka kaṇṭi*: Unerringly have I seen Rāma installed on the hill. In his yearning for seeing the Divine his body was thrilled, tears of joy rolled down his cheeks and he dreamed his desire to see the Divine, unable to give adequate expression to it.

*pulakāṅkituḍai ānandaśravula
nimpucu māta lāḍavalenani kaluvarincagani.*

If we have faith in the Divine, there is no need to worry :
mā kelarā vicāramu.

The vision of eternity must penetrate all spheres of life. It exposes our insufficiency, our littleness. The secular must be invaded by the spiritual ; only then is life dignified. The seers are not strangers on earth. Self-realisation is through self-giving.

*paropakārāya phalanti vṛkṣāḥ
paropakārāya vahanti nadyah
paropakārāya caranti gāvah
paropakārārtham idam śarīram.*

Through the exercise of compassion all beings become our fellow-beings. When any one suffers we also suffer. This is

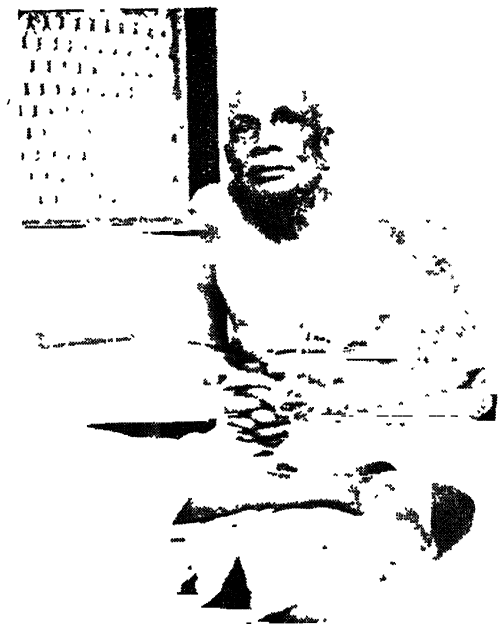
religious socialism as distinct from religious individualism. If man is not to be lost, he should not be collectivised. He must have the freedom of spirit, the freedom to renounce, the courage to own nothing. We must love without grasping, give without expecting.

Civilisation is not a static condition : it is a perpetual movement. The heritage we possess includes not only elements which make for greatness but also forces of reaction, narrow-mindedness, disunion which enslave us. The world over, religion has often degenerated into superstition, sectarianism, enslavement. It gets confused with the codification of custom, the consecration of usage, the dead hand of the obsolete. Tyāga-rāja distinguishes the spirit of religion from its trappings. For one who sees God in everything, there is no need for *āśramas*. *anni niv anucu yeñcina vāniki āśrama bhedamulela*. "If bathing, fasting, closing one's eyes constitute all that requires to be done, surely there are others, birds, animals who will get to heaven first." We should not refuse to acknowledge our wrongs.

The human spirit with its standards and values is the key to the progress or the downfall of the human race. History is a never-ending struggle between good and evil. Mankind is divided into those who co-operate with the forces of light and those who refuse to co-operate. The conflict is meaningful. We must continue the struggle toward a nobler civilisation through the understanding of the hopes, ambitions and efforts of our leaders in the past.

3-6-1958 }
Madras

S. RADHAKRISHNAN



C. Ramanujachariar

P R E F A C E

This publication entitled 'The Spiritual Heritage of Tyagaraja' is the result of an idea conceived and pursued for many years with devoted zeal by Sri C. Ramanujachari. Administrator, actor, musician and public worker, the late Ramanujachariar was primarily a *sādhaka*, who strove on the spiritual path not only through his tireless *karma-yoga* in the cause of the Ramakrishna movement and the education and upbringing of the young, but through the path of *bhakti* and *bhajana*; he was a *bhāgavata* in every sense of that term and it is this fact which gave meaning to the dedicated life that he led to the last minute of his existence.

The wide public knew Ramanujachariar as the Secretary of the Ramakrishna Mission Students' Home; his contribution as an actor, alike to the growth of the amateur Tamil stage and the funds of the Ramakrishna Students' Home, was also known to many; perhaps it is only those more closely connected with him that knew the musical side of his personality and the part he played in promoting the study of Carnatic music as a University subject. He was not only deeply devoted to this art but was, very early, drawn to the time-honoured way of cultivating it as an aid to devotion, *bhajana*; for many years, he was responsible for the organisation and maintenance of the *bhajana-goshti* that went round the Kapali temple and tank in Mylapore every day at the break of dawn, during the month of Margasirsha.

It was in connection with the conduct of this *bhajana-goshti* in Mylapore that Ramanujachariar came in contact with the Umayalpuram Brothers, Sundara Bhagavatar and Krishna Bhagavatar, the direct disciples of Tyagaraja. During his association with these disciples of Tyagaraja and their own pupils and descendants, Ramanujachariar learnt a considerable number of the songs of Tyagaraja and developed a passion for them. In the subsequent years in which his musical activities widened, he was seized with a desire to collect the

texts of as many songs of Tyagaraja as were known to different musicians, repositories of musical traditions and representatives of the different schools of Tyagaraja's own disciples.

The musical appeal of Tyagaraja was well known; as compositions embodying the trials and yearnings, the religious fervour and devotional experience of one of the greatest saints and devotees, the songs of Tyagaraja, Ramanujachariar rightly thought, should be presented to the wider cultured public and scholars and devotees outside the part of the country forming the provenance of Carnatic music. He therefore proposed to prepare English renderings of the songs and for this, took the help of the late Sri V. Krishna Rao, Retired Government Telugu Translator. Sri V. Krishna Rao was assisted in the translation by his nephew Sri T. L. Narasimha Rao. Sangita Kalanidhi T. V. Subba Rao was also consulted by them in the course of their work of translation.

In 1946, the centenary of the passing away of Tyagaraja was being celebrated all over the country, and music institutions especially in South India, were making special preparations for the occasion. The Madras Music Academy had resolved to dedicate its annual conference in the December of that year exclusively to Tyagaraja and his music, and as the Secretary of the Academy connected with its academic and literary work, I was planning a stock-taking of the songs of Tyagaraja known to musicians, and a series of papers and studies on the different aspects of the life, music and contribution of Tyagaraja. With my own literary and cultural interests, I was studying the songs of the composer on the background of the great musico-devotional movements that deepened the life of the *Chola-desa* and Kaveri delta in the 17th, 18th and 19th centuries.

It was at this juncture that, along with Krishna Rao, Ramanujachariar brought to me a number of small volumes containing type-copies of English renderings of the songs of Tyagaraja and proposed that I must sit with them and go through the songs in their English version one by one; and in the same compelling way in which he used to enlist support

to his Students' Home, he demanded of me two things: a scheme to analyse and classify the songs so as to bring out their varied contents in proper perspective, and an introductory thesis expounding the meaning and message of these songs. Without a break, we sat together, day after day, for some months ; it was a regular spiritual *sattrā* for us.

In the course of the work, translations were revised and additional songs noted from all available sources, printed texts, manuscripts and representatives of different schools and traditions. In the Tyagaraja Centenary Conference of the Madras Music Academy, December 1946, Ramanujachariar made the first public announcement of the nature and scope of the proposed work.

Tyagaraja was both a devotee and an artist; the combination of Vedānta, devotion and literary treatment in his songs naturally reminded one of the Bhāgavata Purāṇa and the religio-aesthetic approach that Bopadeva and Madhusūdana Sarasvatī gave. Following them, I adopted a synthetic scheme of the Vedantic Bhakti Sastra and the Rasa or Alankara Sastra, for analysing and studying the outpourings of Tyagaraja. With this approach, I presented my study of the contribution of Tyagaraja as a series of nine lectures which I delivered, at Ramanujachariar's instance, during the nine days of the Navaratri festival of 1947 at the Ramakrishna Students' Home. These lectures were published serially in the *Vedānta Kesari*, Madras (December 1947—August 1948) and were well received. Subsequently I collected a good deal of additional material, and revised and amplified my study for the purpose of the present book.

When the text of the songs and their English renderings were taken up for printing, I decided that, from the point of view of the all-India public which the publication was intended to serve, the text of the songs should be in Devanagari script ; in addition to some compositions which are purely in Sanskrit, there are numerous songs in which the Telugu diction is dominated by Sanskrit and even in the other remaining pieces,

there is a considerable amount of Sanskrit expression ; the Devanagari version of these songs would therefore help their being understood more easily by those whose mother-tongue is not Telugu. Besides, I am one of those who hold the view that the most significant classics in the different regional literatures, particularly of the South, should be brought out in Devanagari script.

There are on the whole 565 pieces in this volume. Stray pieces of Tyagaraja have appeared in English version, but this is the first time that in a single volume such a large number of songs is given with English translation. Similarly, there have been stray articles on some aspects of Tyagaraja, but this is the first attempt to give, from a scholarly point of view, an exhaustive exposition of the contents of the songs of this great composer. The book in its entirety has been called *The Spiritual Heritage of Tyagaraja* according to the decision of Ramanujachariar.

I have seen the work through the press except during the period when I was away in Europe. Sri T. L. Narasimha Rao assisted in the reading of the proofs and the checking of the translations ; Prof. Vissa Appa Rao went through the translations at the manuscript stage and offered many helpful suggestions. Dr. K. Nagarajan, M.Sc., Ph. D., the devoted *chela* of Ramanujachariar not only assisted in the reading of the proofs but was looking after the press-work during the whole period ; his industry and consistent work had been a great help in bringing out this publication. Thanks are also due to Sri Ramakrishna Printing Works who undertook the printing of this book. In bringing this out as a publication of the Ramakrishna Mission Students' Home, not only has the intention of the late Ramanujachariar been carried out but a fitting souvenir has been presented, commemorating his long association with the Home.

As the detailed scheme of classification according to which the songs have been arranged has been given at the outset, a table of contents enumerating the songs in the order of their

appearance has been omitted ; instead, two alphabetical indices, in Devanagari and English, of the songs are given at the end.

It is natural that in these songs, there are numberless epithets and addresses of Rama or other deities. In the course of the translation only a few of these could be put into English. In fact some of the songs which are wholly in the form of epithets and addresses — and among them are some very popular ones — had to be omitted owing to the difficulty of sending them in English. It was the desire of Ramanujachariar that the descriptive epithets and addresses should all be collected, analysed under an appropriate scheme and presented in a separate appendix ; the epithets and addresses are not only huge in number but significant, and would form a separate study by themselves ; though a collection of these has been made, they could not be added as an appendix to this volume. It may be possible to give them in a subsequent edition of this book.

It is a matter of sincere regret to all those connected with Ramanujachariar that this book, which he considered to be the crown of his undertakings, could not be issued while yet he was with us. Various unavoidable causes were responsible for the delay, but before he closed his eyes, he had the satisfaction of knowing that the printing had nearly been completed.

It was the desire of both Ramanujachariar and myself that the book should be introduced by Dr. S. Radhakrishnan, and on my behalf and on behalf of the spirit of the late Ramanujachariar, I express our profound gratitude to Dr. Radhakrishnan for enriching the volume with his Foreword.

It only remains for me to express the hope that—in the words of Tyagaraja—

“ munu nīvu ānatichchina
panulāsagoni ne
manasāraga nidānamuga salpi-
nānu ”

I have fulfilled satisfactorily the task which Ramanujachariar entrusted to me.

V. RAGHAVAN

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INTRODUCTORY THESIS:
V. RAGHAVAN



TYAGARAJA
(Portrait worshipped in the family of the
Umayalpuram pupils)

SAINT TYAGARAJA

CHAPTER I

LIFE

“ *Sumati Tyagaraja* ”

HISTORICAL BACKGROUND

WITH the fall of Vijayanagar, South India was fast disintegrating in political life ; the banners of the merchantships of foreigners from the western hemisphere were already fluttering thick in the Indian waters, signalling the entry of India into a fresh period of slavery to the second great invader from the west. In the arts of painting and sculpture, the deterioration that set in led to such rapid decay that today our painters and sculptors have to go back to Ajanta to rebuild a lost tradition ; in literature writers were after those classical features that had long been lengthened out to aberrations and avid vernacular productions were outdoing in the same line. But fortunately this politically declining and otherwise shrinking age in South India was noteworthy in two important departments of the cultural life of the people, the spiritual and the musical, two departments which developed a vital mutual relation and produced numerous saint-singers who at once developed the musical art and elevated the society with their exalting songs couched in popular poetic style. If Purandaradāsa may be said to dominate one end of this period of musical-spiritual efflorescence, Tyagaraja may be said to dominate the other end.

It is said that in view of the progressive decline of human powers, and the consequent need for easier paths, the path of *Bhakti* was devised for the present age. In the sphere of music too, the period under review showed a tendency to evolve simpler media of enjoying music. If we look at the *Prabandha* chapters of the Sanskrit treatises on music, we find described

there huge edifices of compositions in numerous parts, sometimes handling a long series of Ragas and Talas ; and even Ragas, our bygone musical giants went on singing for days together, introducing it for hours, unfolding it a whole night, emphasising its contours a whole day and crowning it with effects another twenty four hours ! Their capacious mind and the equally capacious mind of the connoisseur then comprehended and digested huge musical meals of which we today have no conception. Music had gradually to bring itself into more and more concretised and condensed forms, and reduce itself into tinier and tidier crystals. The age of the *Chaturdandi* of *Gita*, *Prabandha*, *Thāya* and *Alāpa* had to give place to the age of the *Pada*, *Kirtana* and the *Kriti*. Within the compass of a handy piece, effective capture and picturisation of a Raga, the mounting of it on a rhythmic setting, increasingly of the medium tempo, *Madhyama-kāla*, and giving it an exalted poetic medium—all were achieved. In the process of achieving this musical vitamin tabloid of *Kriti*, which has preserved our music for us today and saved the extensive art from being lost to us by its sheer prodigiousness, Tyagaraja stands foremost with his marvellous contribution.

HIS PERSONALITY AND CONTRIBUTION

MANY indeed have been the great music-makers of this period in South India, who have helped the country to keep its music ; of all these Tyagaraja, the latest, is also probably the greatest. His powerful genius comprehended the several and varied excellences of all, the early masters, the giants that immediately went before him, and his own brilliant contemporaries. In sheer volume of output, he essays in the direction of Purandaradāsa and Kshetragna ; in devotion, religious fervour, reformatory zeal and spiritual realisation, his songs approach those of Purandaradāsa ; when we think of him singing in anguish to his Rama, we find in him a second Ramdas of Bhadrāchala ; in his lyrical moods, he takes a page off Kshetragna ; in his *Pancharatnas* and some of his heavier compositions, he treads the path of the earlier *Prabandha-kāras* and later

Varna-karas ; turning out pieces now and then in the language of the gods, he seems to beckon his contemporary Dikshitar ; when he sings of Mother Tripurasundarī it appears as if Syāma Sāstri of Tanjore was sojourning at Tiruvotriyūr ; and he could sustain himself through the task of a dramatic composition like Nārāyana Tīrtha or Merattūr Venkatarāma Bhāgavatar and pay his homage to a *sampradāya* sanctified by Jayadeva.¹

From simple compositions set in metrical patterns to elaborate *Pancharatnas* which have long sentences, piled one upon another, we have in Tyagaraja a wide variety of song-types showing manifold architectonic experimentation, design and skill. This variety again is a speciality which marks Tyagaraja among his contemporaries. From plain *Divyanāma sankīrtana*, full of words, epithets and long and difficult compounds, he soars to artistic creations in which, into a few words, an eddying flood of music is thrown. Such variety, it is said, the composer adopted to suit the varying capacities of the learners that came to him ; whatever the truth of that assumption, that variety has contributed to the wide appeal of his productions.

THE MUSICIAN AS SAINT AND TEACHER

A FURTHER remarkable feature of Tyagaraja's compositions is their poetic excellence and spiritual value. When an impossible combination happily comes about they say in Sanskrit that gold has acquired fragrance, हेन्रः परमागोदः । Gold is great by its own high value ; fragrance is something wonderful, but only real flowers have it ; flower-like ornaments of gold cannot give forth flowers' fragrance, but if they should, then it is a miracle indeed. This consummation of fragrant gold has indeed been achieved in the creations of some composers like

1. Besides Purandaradasa, Kshetragna, Bhadrachala Ramadas, Nārāyana Tīrtha, Sadasiva Brahmendra, Upanishad Brahmendra and Merattūr Venkatarāma Bhagavatar, there was the great Margadarsi Sesha Iyengar, composer in Sanskrit, who as his title shows paved the way as it were for the Carnatic Music trinity in Kṛiti composition. Expressions in Tyagaraja like Narada Gaṇalola, Kāṇākachela-Karunāvala-Bala are echoes from Sesha Iyengar,

Jayadeva, Purandara, Kshetragna and Tyagaraja. Evening after evening we sit and listen to our artists rendering pieces of Tyagaraja; neither the artists nor we have any idea of the wealth of precious fancy, sublime thought and poignant feeling that lie hidden in the many familiar lines, catching turns and exhilarating effects to which our musical hunger makes us return again and again! It is as if the dazzling charms of a lady's beauty should blind us to or make us never curious about her infinite qualities of head and heart; it is as if, revelling in the joys of a poet's masterly style and diction, we care not for the noble thoughts in the poem; it is as if, stunned by the grandeur of a *gopura*, soaring tier upon tier, each studded with mouldings, we stop there gazing, missing the evening service at the sanctum of the Deity. But were one to resist or renounce the overwhelming joys of the *sangita* of Tyagaraja, were one to get boldly to the *sahitya*, he would come across a treasure of thought the contemplation of which would make one forget everything about his music. Poetic fancies, learned allusions, moral precepts, enunciation of doctrines, high Upanishadic truths, condemnation of sham, hypocrisy and false paths, happy similes, wordly wisdom, popular sayings, and above all every shade and mood of religious, devotional and spiritual experience,—renunciation of worldly good and the flattery of the rich, prayer, plaintive pleading, yearning, anguish, remonstrance, sportive rebuke, despair and dejection, self-depreciation, faith, hope, exhilaration, ecstasy of realisation, endearment, joy of service, surrender and dedication, satisfaction at his own devout life, gratitude—these make his songs an endless epic record of the mind of a great *Bhakta* which was, till the end, erupting like a ceaseless volcano.

BIOGRAPHICAL DETAILS

It is a full hundred and nine years since Saint Tyagaraja shuffled off the mortal coil and became one with effulgent Godhead which he sought through his steadfast and consuming devotion to his favourite divine form of Sri Ramachandra. Moved by the deep anguish of this devotee, Sri Ramachandra

appeared before him and assured him of *moksha* within a few days. The Saint himself tells us of this in two of his last pieces : *Giripai* in *Sahāna* and *Paritāpamu* in *Maṇohari*.

“ Giripai nelakonna Rāmuni
guri dappaka kanti—

* * *

pulakānkitudai ānandāsruvula
nimpuchu mātālādavalenani
kaluvarinchagani padipūtalapai
gāchedananu Tyāgarājavinutunī ”

“ Unerringly I have seen Sri Rama, who is installed on the hill....

He promised to give me salvation in five days.
My body was thrilled, tears of joy rolled down my cheeks and I merely mumbled unable to give expression to my thought ”¹.

The other song in which Tyagaraja refers to the promise made by the Lord is :

Paritāpamugāni yādina
palukula marachitivo
sarileni Sītato Sarayu madyambuna nā
varamagu bangāru vodanu
merayuchu padipūtalapai
karuninchedananutu kreganulanu
Tyāgarājuni ”

1. The scene depicted by Tyagaraja in this song refers to Rama getting on top of the Suvela mountain, after crossing the sea, and resting there for a time before the war actually began, a scene of special significance obviously to the school of Rama-worshippers ; and also in this song, we have probably evidence of the influence of Tulasidas, the great apostle of Rama Bhakti ; for in the *Ramacharitamānasa* we find Tulasī saying of this scene (Lankā, Doha II-a).

एहि बिधि कृपारूप गुनधामरामु आसीन ।

धन्य ते नर एहि ध्यान जे रहत सदा लखलीन ॥

“ Blessed are those that ever remain immersed in the thought of the Lord as depicted (i.e., as resting on the Suvela)”, on which Growse adds in a footnote in his English translation : “ This scene affords a very favourite subject for Hindu painters ; partly no doubt, on account of the blessing which Tulasidas here promises to those who contemplate it.”

“Have you forgotten the words of assurance which you, seeing my anguish, lovingly expressed, when you were on the golden boat on the Sarayu, in the company of the incomparable Sita, the assurance that you would take me to you in another five days.”

In accordance with this promise¹ the Lord took this Bhakta, on Pushya Bahula Panchami in Prabhava (6th January 1847) when the Saint was almost 88 years old. Sometime before he attained this *Brahmibhāva*, one-ness with Godhead, the Saint had taken to the orange robes and become a Sannyasin. Crude mythologists of the Saint's life will tell us that God Ramachandra told him that salvation was for him only in another birth and the resourceful Tyagaraja short-circuited the scheme by taking to *Apat-Sannyasa*, which was technically equal to a second cycle of life! What could be more against the promise of salvation given by the Lord in the two songs just now quoted? Tyagaraja became a Sannyāsin because he very much yearned to embrace that high spiritual order and in this, he was prompted by the noble example of the many Sannyāsins whose *samādhis* keep company with his own on the bank of the Kāverī at Tiruvaiyyāru. Many Sannyāsins of that time had sought Brahman-realisation not only through their Vedantic *Jñāna*, but through the worship of *Nāda* also. The renowned Advaitic Avadhūta author, Sri Sadāśiva Brahmendra, was also a musician who sang of his bliss of *Brahmānanda* in “चिन्ता नास्ति किल” “खेलति ब्रह्माण्डे भगवान्” and so on². Nārāyana Tīrtha also who composed the musical play on the sports of

1. In 'Nāḍādinamata', Tyagaraja refers to another occasion when the Lord appeared before him and assured him of succour: “you should not go back on the assurance you gave me a year ago that you would certainly protect me and never abandon me.”

That Tyagaraja revelled in the thought of a Yōgin like Sadāśiva Brahmam is clear enough; one of Tyagaraja's *Divyanama sankirtanas*, in Punnāgavarāli and Chāpu, opens with the refrain of a well-known piece of Sadāśiva Brahmam, मानस सञ्चर रे.

Krishna—the *Krishna-līlā-tarangini*—was a Sannyāsin and that his personality influenced Tyagaraja's is clear not only from Tyagaraja's efforts in the dramatic line but from echoes of his songs in Tyagaraja's expressions too ¹. More than these, the well-known recluse of Kānchipuram, Upanishad Brahmendra, seems to have exerted the greatest influence on Tyagaraja in music as well as adoration of Rama's Name ². And one of Tyagaraja's own Gurus saluted by him in his musical play *Naukācharitra* is a Sannyāsin named Rāmakrishnānanda.

Though Tyagaraja lived just a little over a century ago, we have unfortunately no authentic account of the full details of his life. Hagiologists have tried to make up by legends and miracles, some of which are still growing! ³ We shall try to glean such details of his life as we can from references in his own songs and add to these some particulars that have been handed down by tradition in the families of his pupils.

1. See the present writer's article on Sri Tyagaraja and Sri Narayana Tirtha in the *Tyagaraja Centenary Volume* (pp. 87-88) published by the Andhra Gana Kala Parishat, Gautami Vidya Pitha, Rajahmundry. Narayana Tirtha's songs were then, as now, regularly sung at annual festivals of Rādhā-kalyana, Rukmini Kalyana and Sitā-kalyana celebrated in Bhajana-mathas and it was but natural that the strains of the Tarangas of this Saint were on the ears of our composer. Echoes of expressions from the Sanskrit composition of Narayana Tirtha are found in Tyagaraja's songs; 'Giri-rāja-sutā-tanaya' in Tyagaraja's simple song on Viṅhesvara in Bangālā is from the Mangala Sloka on Ganesha at the beginning of the *Krishna-līlā-tarangini*. In a Bhairavi piece in the opening Taranga, the elder Sannyasin has 'Yāga-yoga-rāga-bhoga-tyāga' which has its echo in the anupallavi of Tyagaraja's "Rāgasudhārāsa". 'Nikhila-loka-nidāna' in Tyagaraja's Sāranga-piece is an echo from an Anandabhairavi piece in the eleventh Taranga. Compare also 'Vinatāsuta-vāhana' of Tyagaraja with 'Vinatāsuta ghana vāhana' in a Saurāshtra piece in the first Taranga.

2. I have dealt with Upanishad Brahmendra, his contribution to music and influence on Tyagaraja and Dikshitar in a special paper elsewhere.

3. Some anecdotes are still in flux! There is no unanimity even about the first song the Saint composed or the anecdotes relating to it.

One may recollect that at the end of every piece of his, the composer has signed his name as Tyagaraja. Tyagaraja is the name of the presiding deity at the famous shrine at Tiruvārūr, a place whose musical associations go back to the time of Saint Sundaramūrti Nāyanār and where the music trinity of South India, Syāma Sāstri, Muttuswāmi Dīkshitar and Tyagaraja were all born. Tiruvārūr at that time was one of the cultural head-quarters of the Kāverī delta and God Tyagaraja was worshipped by the Tanjore Kings as their patron Deity as can be seen by the numerous musical compositions, *padas* and *natakas*, in Tamil, Telugu, Marathi and Sanskrit on God Tyagaraja, composed by the poets, musicians and kings of the Tanjore court lying among the manuscripts in the Sarasvati Mahal Library, Tanjore ¹. One of the poet-composers attached to the Tanjore court was an Andhra Brahman settled at Tiruvārūr, Sri Girirāja Kavi ². To his daughter was our composer, Sri Tyagaraja, born at Tiruvārūr. Girirāja was Tyagaraja's maternal grandfather and not paternal grandfather. Tyagaraja's father was Rāmabrahmam, of a Telugu Vaidika Muriginādu family of Tiruvaiyyāru; that his house name, *Inti-peru*, is Kākarla, is known from his *Naukācharitra*.

Kākarlāmbudhi-chandrudu Srikarudaku

Tyāgarāja etc.

It is said that Rāmabrahmam was living in Tiruvaiyyāru, in a house gifted by the Tanjore king, from which we can infer that the father too was one of no small attainments. To his maternal grandfather Girirāja, Tyagaraja may be taken to make an indirect allusion in his Ganesa song in Bāṅgālā "*Girirāja-sutā-tanaya*". To his own father, Tyagaraja makes more than one direct reference in his compositions; towards the end

1. See the English Introduction to my edition of Sridhara Venkatesa Ayyaval's biographical poem on King Sahaji of Tanjore, the *Sahendravillasa* in the Tanjore Sarasvati Mahal Series, as also my Introduction to the *Sangita-saramrita* of Tulaja, Madras Music Academy Series.

2. Among the Telugu manuscripts in the Tanjore Library, we have musical compositions and musical plays and poems by a Giriraja Kavi with the family name Garbha.

of one of his early pieces *Dorakunā ituvanti seva* in *Bilahari*, he says 'Rāmabrahma-tanayudaṇu Tyagaraja'—'Tyagaraja, son of Rāmabrahmam'; in his dramatic composition, *Prahlāda Bhakti Vijaya*, he pays obeisance to his father both at the beginning and at the end; and in the initial reference Tyagaraja describes Rāmabrahmam as God Rama himself which again shows that his father too was a person of high spiritual attainment. The *Srimukham* that Upanishad Brahma Yogin of Kanchipuram sent to Sri Tyagaraja¹ mentions Rāmabrahmam as the classmate of that renowned Sannyāsin-scholar. While one tradition calls Tyagaraja's mother Sāntamma, another gives her name as Sītamma. When later Tyagaraja sang of Rama and Sītā as his parents—'Sītamma māyamma Sri Rāmudu mā tandri'—the poet probably meant it in a double sense.

Tyagaraja was born in Sarvajit, Chaitra, 27th Monday, Sukla Saptami, Pushya, corresponding to 4th May, 1767, according to one tradition; but in 1759, according to others.

If Tiruvārūr, his birth place, was an ancient *kshetra*, renowned alike for its traditions, saints, devotees and musicians, Tiruvaṛiyyāru or Panchanada, where he lived, was a place of no less sanctity and traditions of learning and spirituality. If the land of the Five Rivers in the North proved a fertile soil for the creative output of the Vedic Rishis, this land of the Five Rivers in the South was not less productive of poets, philosophers, saints and musicians. Tyagaraja was fully conscious of the blessing that made him a native of a region which was so renowned for its cultural importance, for he proudly sings of the Tanjore-region as 'the *Chola-sima*, the beautiful land in this world'—'Ī mahilo sogasaina Cholasimayandu' (*Muripemu-Mukhāri*). Tyagaraja knew the great value of the *kshetra* where he lived and strove for his salvation. In his song

¹ This *Srimukham* is found among the Walajapet Manuscripts preserved now at the Saurashtra Sabha, Madurā, these are manuscripts of Tyagaraja, of his own songs and those of others, and of diverse works, used by Tyagaraja, and preserved by the Walajapet pupils of the Saint. See *Journal of the Music Academy, Madras—Tyagaraja Centenary Number* 1947, pp. 114-129.

in Athāna, *Epāpamu jesitira*, by playing a clever pun on the word Nada, he says that this place of rivers, Nadapura (or Nādapura (नदपुर) is verily the Lord's own place, as the Lord is the embodiment of Nāda (नद). In the Mukhāri song, *Muripemu golige gadā*, he says that his God Rama should be proud of a place in beautiful Panchanada kshetra, worthy of being coveted by Siva, on the banks of the Kāverī over which the mild Zephyr blows and where holy persons perform *homas* and chant *vedas*.

“ Iduleni malaya mārutamuche
gūdina Kāverī tata mandu—
Sivudu goru yogyamaina
sundaramagu puramu.”

And on the fertile Kāverī itself whose waters made the Choladesa not only a granary of grain, but a granary of brain too, Tyagaraja sang in Asāveri 1:

“ This lady Kāverī gloriously proceeding to the place of her Lord, the sea, fulfilling the desires of all, without difference; now speeding fast, now roaring terribly and now placid with grace; with cuckoos singing on either side, touching shrine after shrine and worshipping deity after deity, with holy men worshipping her with flowers on either side and extolling her verily as Rājarājesvari, she goes! Look at her!”

“ Sārivedalina ī Kāverini jūdare
vāru vīranuchu jūdaka tā navvārigābhishtamula
nosanguchu
duramuna noka tāvuna garjana bhīkara moka
tāvuna ninđu karunato

1. Note the grin of ironical humour on the Saint's face as he sings this Kāverī piece in A-sāveri. The adage goes in Tanjore district that the banks of the Kāverī and the melody of Sāveri are equally transporting; and as if recording this saying, Dikshitar sings in his “ Karikalabhamukham ”—“ *Kaveri-tata-sthitam sāveri-rāganutam*.”

niratamuga noka tāvuna naduchuchu
 vara *Kāveri* Kanyakāmani
 vedukagā Kokilalu mroyaganu
 veduchu Rangesuni jūchi mari iredu
 jagamulaku jīvanamaina
 mūdu rendu nadi nāthuni jūda
 Rājarājesvari yani pogaduchu
 jūchi sumamula dharāmaraganamulu
 pūjalirugadala seyaga Tyāgarāja sannaturalai
 mudduga

In the motherly concern of the *Kāveri* to feed the people with the freshes, Tyagaraja sees the very image of Divinity anxious to save the human beings ; the springs of the *Kāveri* which well up with water and the high western winds which harbinger her freshes are compared by the composer to the abiding kindness of the Lord which can always be tapped by the devotee and to the intimations of the Lord's coming grace. In the second charana of *Ennado Rakshinchite* in Saurāshtra, Tyagaraja says :

Nīru leka sajjana ganamulu mana
 dārini jūcheranuchu delisi *Kāveri*
 tānu rānu jellu nanuchu vichārahridayurālai
 sāreku vacchunanuchu santoshamu
 vīrula kellanu galga badamati
 māruta chanchalamula banipi chalama
 lūrajeya ledā ?

Some of the other mundane particulars of Tyagaraja's life, known mostly from tradition, are briefly told. Tyagaraja is said to have married a lady named Pārvati, who pre-deceased him. According to one school of pupils, this wife died early and issueless and Tyagaraja married her sister, Kanakambal and begot a daughter named Sītālakshmi. Sītālakshmi was married to one Kuppuswami of Ammal Agraharam and a son Tyagaraja was born to them. When this Tyagaraja married one Guruvammal and died issueless, the direct line of Saint Tyagaraja became extinct.

Tyagaraja had an elder brother named Japyesa, who is very easily made a villain to set off the greatness of Tyagaraja. It is said that Japyesa, realising the musical greatness of Tyagaraja, was overanxious to make capital out of it; that Tyagaraja, however, would not yield to his brother's pressure to go to the royal court, sing the praise of mortal man and receive sumptuous presents and riches and that, enraged at the youngster's obstinate devotion to Rama, Japyesa took the Rama-idol that was being worshipped by Tyagaraja and threw it into the flood of Kāverī. It is also said that after the floods subsided, Tyagaraja searched for his precious idol in the sands and that many of his moving songs were sung at this time in the anguish of his separation from the Rama-idol; particularly, the song *Nenendu vedukudura* is assigned to this context. While story tellers are very sure of the context of this song, it is strange they do not know the real Raga of this piece. Let us see the text of the song once, and we shall find that it has no lower incidental reference but has only the higher spiritual significance. Tyagaraja says here :

“Sri Hari! Where could I effectively search for you? Even Brahma could not have a response from you to his prayers for a similar purpose. I have been a sinner, have done wicked deeds, have indulged often in vulgar talks and have imposed on the world as a great *Bhakta*.”

The refusal to sing in praise of the King and submitting oneself to punishment are rather standing motifs with which the path of adoring the Lord through music, *gāna-yoga*, is emphasised. This may be verified by referring to the music sections in the *Linga Purāna* and the *Adbhuta Rāmāyana* to which I have drawn attention elsewhere.¹

The blackening of the elder brother who is said to have partitioned the house and the belongings between himself and

1. See *Journal of the Madras Music Academy*, Vols XVI, XIX, pp. 65-72, 203-5.

Tyagaraja, seems, however, to have an ultimate basis on some form of domestic conflict. For one of the details that we can directly gather from the Saint's songs refers to the trouble that his elder brother gave him. In his *Anyāyamu seyakurā* in Kāpi, the Saint says at the end: 'Would you not free me from the trouble that my elder brother gives me? "Nā pūrvaju bādhadīrpa ledā". Also, in his Madhyamāvatī song *Nādupai*, Tyagaraja refers to accusations against himself that he forced the partition of the house and property and wanted to celebrate daily festivals for Rama.

The repeated reference by Tyagaraja to the difficulties Sugrīva and Vibhīshana had with their brothers and the way the Lord came to their rescue may also be taken as an indirect evidence of a certain obsession in Tyagaraja's mind caused by this harassment by his own brother (e.g. *Munnu Ravana*).

That Tyagaraja suffered much is clear from a large number of songs; that there were many not well disposed to him is equally clear from songs in many of which he is very critical of men around him. He says in the Pūrnachandrikā piece, *Palukavemi* that while his parents bestowed devotion and protected him, everybody else had tormented him (Takkinavāralento himsinchiri). That there was constant strife with cousins (dāyādis) who were inimical to his devotional life is borne out by the Nabhomani piece, *Nāyeda vanchana*, where he says in the Anupallavi: Dāyādula poraina gāni dāsudanai vedukonna. In the Āhiri piece, *Etula gāpāduduvo*, he speaks of the harassment from Dāyādis. The ridicule from these around to which he was exposed finds repeated mention: e.g., the charana of *Tōline jesina* (Suddha Bangāla).

It is said that Tyagaraja sang the well-known Kalyāni piece *Nidhichāla sukhama* as a reply of refusal to an invitation from the King. Similar sentiments of *vairāgya* towards seeking the patronage of the King or rich men are given expression to by all poets and saint-singers; for instance we may look at Tyagaraja's contemporaries and compeers, Syāma Sāstri and Muttuswāmi Dikshitar; Sāstri prays in his beautiful *Ānanda*

Bhairavi address to the Mother, *Oh Jagadamba*, that he should be saved from the calamity of singing for the low rich—‘*Manavini vinumā mariyāda lerugani dushprabhula kori vinu-timpaga vambosagi.*’ In his invocation to the Goddess of learning and music *Vināpustakadhārinim* in *Vegavāhinī*, Dikshitar praises the Goddess as one who frees man from the calamity of looking up to the faces of small men नराधमाननदिलोक-शोकापहाम् and starts a regular song in *Lalitā*, with the idea ‘I shall resort to Goddess Lakshmi and shun the resort to low men’—‘*हिरण्मयीं लक्ष्मीं सदा भजामि हीनमानवाश्रयं त्यजामि.*’ Similarly, although both on his paternal and maternal sides and on the side of his own music teacher, Tyagaraja had much contact with the Tanjore court and though the Kings of Tanjore were themselves highly cultured and gifted persons whose association would hardly have devaluated his *vairāgya*, Tyagaraja took the vow (*vrata*) as part of his *sādhana*, to lead the life of a daily mendicant, go about singing the praise of Rama (*bhajana*) and live on *Unccha-vritti* (alms). In *Vāridhiniku* in his *Prahlāda Bhakti Vijaya*, he says in the second foot that he stretches not his hand for wealth. At the end of *Kattujesināvu*, he calls himself the desireless Tyagaraja, ‘*Nishkāma Tyagaraja*’. As pieces like *Rājuvedala* and *Mucchhata Brahmādulaku* show, the greatest delight that Tyagaraja yearned for was to follow the deities in the festival processions, singing songs on them. The sufferings, however acute, did not make him deflect from his path and his steadfast pursuit of the spiritual ideal, for as he says in *Ennallu Nitrova*, one born to that high mission cannot change over to a low calling, under stress of adversity; the vendor of fragrant flowers cannot start selling firewood: ‘*Pūlammi bratuke vāru pullalamma vilvaiāru.*’

Besides his own brother, Tyagaraja had, as already indicated, about him at Tiruvaiyyāru, detractors who ridiculed his ways of devotion, as well as his music. This is clear from his pieces in which he criticises and complains against these adversaries, calls into question their competence and exposes

their false devotion. In many a song, given here in this book under the headings of Nirveda, Dainyokti and Roshokti, Tyagaraja refers to the harassment from those around him; for example bemoaning his fate in *Prarabdhmittundagā* (Svarāvali), Tyagaraja exclaims: 'Those whom I help turn against me; when I treat them charitably, they level unfounded charges against me. He asks Rama in some songs why He should be a witness to His devotee being humiliated among his compeers.' There is a Sanskrit saying that the composition of a contemporary poet and the beauty of one's own wife do not appeal to man, and it is indeed true generally that neither a saint nor an artist is ever recognised and honoured in his own time or clime. ¹

But though there was a critical or hostile opinion, Tyagaraja's songs and his name spread far and wide during his own life time. A number of pupils came to him and he imparted to each a corpus of his compositions according to the student's voice-quality and musical equipment. It is to these pupils, primarily to the representatives of the three branches of his Sishya-paramparā of Umayālpuram, Tillaisthānam and Walajapet, starting with Sundara Bhagavatar and Krishna Bhagavatar, Rama Iyengar and Venkataramana Bhagavatar respectively, that we owe the propagation of the songs of the Saint. Of famous musicians who called on him, special mention is made and a story told of a Kerala musician called Shatkāla Govinda; it is said that Tyagaraja commemorated the occasion of the visit of this musician of prodigious gift of voice, with one of his five main long pieces, referred to as the *Pancha-ratnas*, the song *Endaro mahānubhāvalu andariki Vandanamu* in Sri Rāga. The song is an omnibus obeisance to the vast galaxy of realised souls, devotees, sages, saints and singers of the praise of the Lord and can have hardly any trace of an incident like the visit of Govinda.

1. प्रत्यक्षकविकार्यं च रूपं च कुल्योषितः ।

गृह्वैद्यस्य विद्या च कस्मैचिद्विदि रोचते ॥ Rājasekhara in his *Kavyanīmānīka*.

There were also invitations to Tyagaraja to go to several places and in the latter part of his life, Tyagaraja undertook a pilgrimage which extended from Tirupati in the North to Srirangam and Lalgudi in the South. At Tirupati again, a story is told that when he was eagerly approaching the sanctum for *darshan*, the priest had drawn the curtain and this occasioned the song in Gaulipantu, *Tera tiyagaradā*.

“Oh ! Tirupati Venkataramana ! Could you not remove the screen of anger, arrogance and jealousy which, taking a firm stand in me, keeps out of my reach *Dharma*, *Moksha* etc ?”

It may be noted that it is the veil of *matsara* and *ajnāna* from which one suffers that is further elaborated in the song. From Tirupati, the Saint came to Madras and its neighbourhood. The musical importance of Madras is not a matter of the present-day Sabhās and Academies. At that time, there were in Madras great patrons of music, like Manali Muttukrishna and Chinniah Mudaliars, Devanāyakam of Nungambakkam, Vedāchalam, Pindakūri Venkatādri of Coral Merchant Street who patronised stalwart musicians of the times — Rāmaswāmi Dikshitar and his three sons, Sonthi Venkataramayya, son of Sonthi Subbayya and Guru of Tyagaraja, Doraiswāmi and others¹. One of these enlightened gentlemen of Madras at that time was Kovur Sundara Mudaliar whose village was visited by Tyagaraja. At Kovur, Tyagaraja sang five songs on God Sundaresha there, *I Vasudhā nīvanti* in Sahāna, *Sambho Mahādeva* in Pantuvarāli, and others. At Tiruvotriyūr, the place of Siddhas and Saints, the shrine having a duplicate of the Deity after whom Tyagaraja was named, Tyagaraja was drawn by the presence of the Goddess Tripurasundarī on whom he sang the pieces *Sundari nī divya rūpa* in Kalyāni, *Darini telusu konti* in Suddha Sāveri and others. He then went to the holy

1. See the present writer's article 'Some Musicians and their Patrons in Madras about 1800 A.D.' as revealed in a Sanskrit manuscript work called '*Sarvadevaṇīśa*' in the *Journal of the Madras Music Academy*, Vol. XVI, pp.127-136.

city of Kānchi, where at that time lived a noble Sannyāsin and Rāmabhakta named Upanishad Brahmam, an author of Advaitic works and a votary of Nāda-brahmam. He had sent a *Srīmukham* inviting Tyagaraja to his place, and as already stated, we still have the original *Srīmukha*. At Kānchi, Tyagaraja sang a few pieces on Varadarāja like *Varadarāja ninnukori* in Svarabhūshani¹ and *Vināyakuni* in Madhyamāvatī, on Kāmākshi.

Stories are told of how, during his itinerary in these northern districts, he once revived, with a song, a dead person and how at another time, when thieves harassed him, Rama himself appeared and walked by his side as guard.

There is a song on Subrahmanya at Brahmapuri (*Ni vanti daivamu-Todi*) which may refer to Sirhālī. At Negapatam he sang of Goddess Nilāyatakshi, in two pieces². *Chūtamu rare* in Ārabhi, *O Raṅgasayi* in Kāmbhoji and *Rājuvedala* in Todi are some of his songs on Srī Ranganātha, at Srīrangam. It is not known what took Tyagaraja to the village of Lālgudi, known as Tapastīrthapura; on the Goddess Mahita-pravriddhā at that place, Tyagaraja sang three pieces³,

1. The piece 'Varada navanitāsa', in Rāga Panjara, more in the style of a Divyanāma filled with epithets, does not appear to have any connection with Varadarāja of Kānchi. Similarly, his Narasimha-pieces do not seem to be connected with any specific Narasimha shrine like Sholingar, there is hardly any clue in such pieces to relate them to any place that Tyagaraja might have visited.

2. While praising the Goddess in his Sāveri piece 'Karmame balavanta-māya', Tyagaraja refers to a local legend pertaining to this deity that She subdued the pride of the Sea (see charana 2); Dikshitar also refers to this story of the Divinities at Negapatam subduing the pride of the sea; see his piece 'Saundara-rājam' in Brindāvani, where Dikshitar associates the local Perumal also with this exploit: 'Ambudhi-garva-nigraham'. I have tried to verify this from the Sthala Māhātmya of Nagapatnam but not succeeded.

3. The piece 'Lalte Srīpravriddhe' on this Goddess is couched in Bhairavi; according to the Sthala Māhātmya, Lālgudi is known also as Bhairavi-vana. In the Kāmbhoji piece on this Goddess, 'Mahitappravriddha', the third charana has a knot (see p. 82 of text in this book—padārthe). So also in 'Gati nivani', the Todi piece on this Goddess, the first charana alludes to a legend of the lords of some place entreating Devi and She manifesting Herself in that form for their sake. On these two knots, the Sthala Purāna of Lālgudi which I secured could not throw any light.

and on the God here Saptarishisvara also, Tyagaraja sang two pieces ¹.

During the visits of admirers and pupils and during these travels, he came to realise how his fame as a musician had spread all over the country and in the fullness of his satisfaction and gratitude to his beloved Deity, he says in his song in Todi, *Dāsarathī nī rinamu dīrpa nā taramā*, that Rama was the greatest savant, 'Rasika-Siromani', who discerned the worth of Tyagaraja's songs, enjoyed them and spread them to the distant lands to the full satisfaction of His devotee :

‘ Āsa dīra dūradesamulanu
prakāsimpa jesina
Rasikasiromani Dāsarathī,
nī rinamu dīrpa nā taramā ’—

and asks ‘Is it possible for me to repay the debt I owe you for this?’

Tyagaraja had a full consciousness of the mission with which his life was charged on this earth ; as he says in his Asāveri piece, *Epaniko janminchiti*, he clearly saw that he was born with the mission of singing of Rama even as sage Vālmiki and others did of yore ; and with full knowledge, carefulness and joy, he carried out to his soul's content, the task to which he was called ; in his song in Gānavāridhi, *Dayajūchutaku*, he gives expression to this supreme gratification of a self-conscious artist, born to fulfil a noble mission entrusted to him by the Lord :

1. In the piece 'Isa pāhu mām' in Kalyāni on Saptarishisvara, Tyagaraja says in the second charana: " Vyasārchita pālita-nijadāsa *Bhuloka kailasambanu* " etc., which is confirmed by the local Kshetra Māhātmya, a ms. of which I secured from Lālgudi. The Sthala Māhātmya says of Lālgudi : *आहुर्द्विषण-कैलासमयुग्मं तपोवनाः ।* The reference to Vyāsa and Indra worshipping Śiva at Lālgudi is supported by the mss. of the Sthala Māhātmya.

At the end of the first charana of this piece, the text of the song as available in different editions reads " Paramānandārnava Deva ' yanāpa janaka " which has been so reproduced in the body of this book also (page 79) with a query. On thinking over this textual knot, I found that the correct text is ' Devayānāpa-janaka ' meaning ' father of the husband of Devayānā ' or Devasēnā, the consort of Subrahmanya, son of Śiva,

‘ Munu nīvānatichchina
panulu āsagoni ne
manasāraga nidānamuga salpinānu ’.

The anguish and the plaintive strain of many of his songs may lead one to think of Tyagaraja as a meek and frail spirit. But a large number of his songs, in which his bold spirit is seen, show the strength of his mind and his firm faith in God and himself, and the knowledge of his own musical excellence and the consciousness of himself being in the right. In the familiar piece *Nidhi chāla sukhama*, he refers to himself as the wise Tyagaraja, ‘ Sumati Tyāgarāja ’. In the other familiar piece, in Devagāndhāri, *Nāmorālagimpavemi*, he plays a poetic pun on the word Sugrīva and asks Rama, that if Sugrīva should be protected for his beautiful neck, ‘ Su-grīva ’, for the same reason of his own su-grīva, (excellent musical voice), he, Tyagaraja, should also be protected. In *Sitāvara sangita*, he refers to himself as one revelling in ‘Susvara’—‘Susvaraloludau Tyagaraja’. Look especially at his Mukhāri piece, *Chintistunnāde*, in which he dwells on the anxiety of the weeping Yama, the lord of hell who is unable to claim any victim, because people have all taken to singing the saving songs of Tyagaraja:

‘ Sāramani Tyāgarāju samkīrtanamu
bāderanuchu chintistunnāde Yamudu ’.

In *Dāsarathi nī rinamu* already cited, he refers to his songs as capable of endowing on one happiness here and in the hereafter: ‘ Bhukti-mukti galgunani kīrtanamula bodhinchana Tyagaraja-karārchita.’ For the sense of balance and true appreciation of what is of fundamental value, he calls himself one of the foremost Rasikas—Rasikāgresara (at the end of *Grahābalamemi-Revagupti*). He no doubt broke down in a meek way in numerous pieces bemoaning his lot, but among the various moods in which he addressed his Deity are not wanting those in which he confidently affirms his qualifications and argues for his right for His grace; for example in *Atukarādani* (Manoranjani), he refers to himself in the charāṇa as one well-versed in Veda,

Sāstra and Upanishad and one who is treading the true path—‘vedasāstropānīśadvidudaina nijapu dārini batti dāsudaina’. In *Evarimāta*, he describes himself as one who knows the injunctions of Sruti and Smṛiti (Ārsheya and Paurusheya Chodyas). Just as he describes himself here as one who treads the true path, he calls himself also ‘a true servant’—‘nijadāsa’—of the Lord (Cf. end of *Kadatera* in *Todi*).

Just as Tyagaraja was conscious of the high spiritual value of his songs, he was conscious also of their great musical excellence. His music was the natural climax of an age of giants at Tanjore, the musical atmosphere there having been enriched by the contributions of Kshetrajna, Nārāyana Tīrtha, Virabhadrayya ¹, to mention only a few of the first rank. According to one tradition Tyagaraja was himself the grandson of Vina Kālahastayya. He had his musical lessons from Sonthi Venkataramanayya, son of Sonthi Subbanna, of whose music a Sanskrit contemporary work ² says that it would make barren trees sprout. No wonder that popular imagination speaks of Tyagaraja having been personally initiated by sage Narada himself. No wonder also, that in his own Mukhāri piece, *Elāvātaramettukontivi*, Tyagaraja makes bold to say finally that Rama incarnated himself only to enjoy and bless Tyagaraja for his songs sung in hundreds of Ragas.

LEARNING AND POETRY

AN IDEA of Tyagaraja’s knowledge of the literature belonging to Rama-Bhakti and the musical-cum-spiritual heritage handed down through the compositions of the succession of saint-singers of different parts of India has already been given. More on the same may be seen below in the chapters on *Nāma-māhātmya* and *Ishta-devatā*. The foregoing account of Tyagaraja’s works would have also given an indication of the composer’s mastery of the linguistic media in which he

1. On him, see the present writer’s article in the *Journal of the Music Academy*, Madras, Vol. XVII, pp. 153-56 and Vol. XXIV, pp. 151-154.

2. *Sarvadevavilasa* : see the present writer’s article in the *Journal of the Madras Music Academy*, Vol. XVI, p. 135.

expressed himself. As already said, the composer had made his songs the means of communicating his deep feelings and the varying moods of a devotee and spiritual aspirant, one who underwent poignant experiences in life ; all this calls for an amount of effective expression which is not possible for one who is not endowed with poetic gifts. Whether he was pouring forth his agony or breaking into joy or elaborating a piece of teaching or condemning worldly things and vices or coming down heavily upon hypocrites and depraved persons, his expression was equal to the occasion. Like a regular poet, Tyagaraja not only played on words but sustained himself through continuous sound effects, some of which were part of the art of musical composition.

From what has been already said, it would have been clear that frequently Tyagaraja placed himself by the side of the great Rama-poets, beginning with Vālmiki himself. While in some pieces, he calls Rama as abiding in the hearts of the good poets—Satkavi-hridālaya and Sukavijana-hrit-sadana in *Jagad-ananda-kāraka* (Nāta, charanas 2, 10), Kavisa-suhridaya-nivesa in *Dasarathe* (Kokilapriya) and Sukavi-mānasārchitapada in *Okapāri* (Kalāvati), all of which refer to the great popularity of the Rama-theme with the poets, he makes special mention more than once of Vālmiki who gave us Rama and the Ramayana. In the same Nāta Pancharatna (8th charana), he calls Rama one whose story was set forth by the anthill-born sage who was also the king of poets : Kavīna-bilaja-maunika-krita-charitra. In *Entanuchu* in Yadukulakāmbhoji, he refers to Rama having saved the king of poets—Kavirājarakshaka—which is of course a reference to the traditional story of Vālmiki's earlier life as hunter and his being redeemed by Rama-nāma. ' Satata-pālita-adbhuta-Kavaye ' in *Namo namo Rāghavāya* is again a reference to the same wonderful poet Vālmiki. In *Gatamoha*, he gives Rama himself the designation ' Satakoticharitra ' after Vālmiki's work.

That Tyagaraja was steeped in the religious and spiritual lore goes without saying. He was a lover of the learned, the

truly learned, even as his God was, Budha-jana-dhana (in *Saranu sarananūchu*—Madhyamāvatī). Complaining to the Lord about His being slow to come to the rescue of one like him who is attacked by people, Tyagaraja refers to himself as one learned in the Vedas, Sastras and Upanishads, Veda-sāstropanishadvidudaina (in *Atukārādani*-Manoranjani); elsewhere also, as has been already referred to, he speaks of himself as qualified in the teachings of Sruti and Smṛiti.

How far Tyagaraja underwent formal instruction in these is however a different matter. When all this learning lived by word of mouth, was recited and expounded publicly and the religious congregations and activities were resounding with it, one growing in that atmosphere naturally grew into that learning, called significantly '*sruta*' in Sanskrit and '*kelvi*' in Tamil. If a fair degree of ability to handle Sanskrit could be considered as an acceptable ground for one's claim to scholarship, we may say that Tyagaraja would pass the test. For not only has he composed a Sanskrit *gadya* on the Lord and Sanskrit verses in his plays and a number of songs wholly in Sanskrit ¹, but his Telugu pieces are surcharged with Sanskrit and sometimes even bilingual ². Particularly in songs full of epithets, Tyagaraja goes out of the way to exhibit his ability to use rare Sanskrit words and rarer compounds and to make puzzling synonyms out of these, so that it requires the attention and imagination of a sound Sanskritist to interpret these songs.

1. Eg. Nādatanumanisam, Sāmajavaragamana, Jagadānanda Kāraka, Varasikhrvāhana, Varahila ghanalola, Dehi tava padabhaktim, Ehi Trijagadisa, Māmava Satatam, Namō Namō Rāghavāya, Niravadhī Sukhada, Phanipatisāyi, Sujanaivana, Sri Narasimha, Raghupate, Bhajare bhaja mānasa, Tulasībilva, Devadeva, Mahitapravridha, Sambho Mahādeva, Sri Janakatanaye, Pāhi Rāmduta, Rāma eva Daivatam.

2. While a few are in a mixed style,—e.g. Tava dāso'ham, Pāhi Paramātma, many take off in Sanskrit in the Pallavi and go into Telugu in the main body: Isa pāhi mām, Sive pāhi mām, Māmava Raghurāma, Re mānasa chuntaya, Rāma pāhi meghasyāma, Sri Rāmachandra Rāghava, Bhaja re Raghuvīram, Sri Raghuvāra, Pāhi Kalyāṇasundara, Dasarathanandana, and Divyanāmas starting with Pāhi. Ela nidayarādī is an example of a piece with Telugu opening and Sanskrit body.

Certain words rare in Sanskrit poetic usage have gained rather free currency in the vocabulary of our music composers and Tyagaraja has resorted to them frequently, words like Sāmaja (elephant), Apaghana (body), Rāja and Abja¹ (moon), Sara (water) in Saradhi (ocean)², Vana (water) in Vanaja and Vanaruha (lotus) and Vanadhi (ocean)³, Vi (bird) in Virājatūraga and Vivāha, Bha (star) in Bha-rāja and Bhesa⁴, and Āsuga (wind)⁵. Vi-vāha⁶ in the sense of one riding a bird is confusing and expressions like Bha-rāja-mukha and Bhesa-sankāsa are inelegant. Even so are involved compounds like Upavalāri-māyāvilāsini⁷ which means Vishnu-māyā-vilāsini. All this, like some other features too, may fall within the scope of literary flaws according to Alankāra Śāstra, but it should be noted that a predilection for these bespeaks an author's ability to handle the language freely. Even very recondite and pedantic Samāsas are indulged in by him⁸ but here again, it appears that the composer relied more on the knowledge of Sanskrit one gathered from general acquaintance with literature and religious texts and by keeping one's ears open and not from any formal study of Sanskrit grammar and lexicography; for the forms used by Tyagaraja, while displaying wide vocabulary, are not free

1. See Rākābja-mukha in Lokāvanachatura, this is confusing as Abja is more commonly used for lotus.

2. See Dayā-saradhe, Saradhi-bandhana, Saradhi-mada-vidāra.

3. Tyagaraja would use, for lotus, even Saraja (Saraja-ānana in Gatamoha), (Sarajalochana in Ramāramana bhāramā) and Jivanajadalāyatāksha (Evidha mulanagāni). Bīsa-ruha in Lāhlālayya (Kedāragaula) is also lotus.

4. See Sujana-hrit-Kumuda-bha-rāja in Mātāmātuki (Mohana), Bharāja-mukha in Melukovayya and Bhesa-sankāsa in Sri Nārada (Kānada).

5. See Ghanāgha-jimutāsuga in Nenarunchinānu. Āsuga is more commonly used for arrow.

6. In Nidayarāvālegāka (Todi).

7. See also Manda-janaka-sata-sankāsa in Jayamangalam-Nādanāmākriya, meaning 'bright like a hundred Suns' in which Manda is Saturn and his Janaka is Sun; Vārivāhavāhana-tanaya in Endudākinādo is Indra-putra or Vālin, Vārivāha being Megha and one riding it (vāhana), Indra. It is also far fetched to use such lakṣhanika-prayogas as Kanja-ja-astra for Brahmāstra (in Sri Kānta, Bhava-priya) and Vāgisa-ānanda (in Rāma nīpai) for Brahmānanda. Instances could be multiplied but the subject is to be dealt with fully in a different context.

8. See foot note 7 above.

from solecisms ¹; in this respect, like his contemporary Dikshitar ² who composed more completely in Sanskrit, Tyagaraja used a popular and easy form of Sanskrit which admitted of vernacularisms ³.

But it must be granted that, compared with his contemporaries, Tyagaraja generally commands a greater felicity of expression and grace and flow in style and he could, with much ease and effect, manage many alliterations and sound effects, especially those that are necessary for the second letter assonance or those with which he makes the ends of a line dovetail itself perfectly into the opening of the line or the Pallavi when it is sung and repeated, or for the yatis of Gopucchā or Srotovahā ⁴. In his Divyanāmas there are numerous pieces with lines upon lines displaying his skill for alliteration and double entendre,

1. Eg. Rāma nāmam Bhaja re; Rājam (standing by itself in Rāmam bhaje'ham in Sāveri), Bhusama-sāntam and Tyāgaraja-bhīd-bhāntam in Bhaja re bhaja mānasa, Phanipatisāyi mām pātu where we do not know if the epithets are in nominative or vocative and how the verb pātu in 3rd person fits; Pāhi paramātma satatam mām (Varāli).

2. For a strange coincidence of almost identical expressions in Tyagaraja and Dikshitar see Varasākhivāhana Vārījalochana (Supradīpa) in the former and 'Varasākhivāhanam Vārījalochanam' in the latter's Yamunākalyāni piece 'Paramasivātmajam'.

3. See Rām, Pavitri, Durandhari, Parātpari, Sāgari, Ādhāri, Udārī, Chārī, Lokasāksī (all feminine); these forms are sanctioned only in popular vernacular usage.

4. A large number of striking examples can be given to show the ability of Tyagaraja in all these respects: Nidhi-Sannidhi; Dāntunikana-Vedāntunikāna; Dari-Sundari-Tripurasundari; *Dehi* tava pāda-*Vaidehi*; Rāma-Abhīrāma; Savamu-Putrotsavamu (Emi Jesite—Todī); Vārana-mvārana (Sri Raghuvāra—Devagāndhārī). Grahābala (Revagūpti) shows this effect all through; Grahā-Anugraha - Vighraha - Navagraha - Nīgraha; Khala-Ulūkhala in Kādātera; Vīdulaku-Kovīdulaku; Manasā-Mana sāmārthya; Mānamu-Abhimānamu; Kanta-Krekanta; Madama-Kamadama and Kulama-Vyākulama (in Rama Rama-Huseni); Mītri-Saumītri; Tera, Matsaramuna Tera, Madamatsaramuna Tera; *Sodhanalaku-Yasodhanulaku* (Pāhi Rāmachandra, Yādūkula Kāmboji); Bhavānsannuta—Abjābhavānsannuta. Easier examples like Guru-Sadguru, Rāju-Rangarāju; Meru-Mahāmeru and epithets and prefixes going with Rāma a bound of course.

(slesha) ¹. Indeed the more one scrutinises these highly Sanskritic compositions, the more textual problems does one face, many of which have been aggravated by bad transmission of the text through non-Sanskrit knowing hands and could probably be solved by examination of more manuscripts and patient reconstruction. ²

Some Tēlugu scholars do not attach equal importance to the Telugu of Tyagaraja ³ but it should be remembered that Tyagaraja was born in a Telugu family long domiciled in Tamil districts and he wrote the simple colloquial Telugu that was spoken by these Telugu families in Tamilnad.

Taking a larger view we find of course no difficulty in accepting Tyagaraja as one endowed with definite and conspicuous poetic abilities. We have already referred to the general felicity of his expression; in ideas too, Tyagaraja who intentionally meant to communicate a large volume of thought through his songs, shows his capacity to expand an idea with beauty, logic and effect; he can take a central idea or an effective end of a thought in the Pallavi and elaborate it to an extent in the Anupallavi and embellish it further in the charanas with the same architectonic skill as in expounding a Raga through opening, progression and further sweeps. If as a

1. To cite a few examples; in Pālaya Sri Raghuvira, in Devagāndhārī, Pālaya-Kṛipālaya; in Tārādhisa-vadana and Tārādhisa-damana (in Pālayasri Raghu) the first Tārādhisa is moon and the second Vālu; Rākshasa-jana—Makaraksha-samara; Sri Dasaratha-kula and Sri *da-sara-dhi* (because he was a Telugu who pronounced *Th* as *Dh*, Dasarath₂ and Dāsarath₁ rhymed with words-having *dhi*; for another instance see *dadhi* and Dasarath₁ in Nidhichāla); Himakara Ehi makaraharana, Tyagarāja-nuta and Nitya-agarajadhara, the latter meaning 'lifting and supporting constantly the king of mountains viz., Govarādhana', Janakajā-māta and Janakā-jāmātā, Kanaka-patadhara, kana-kapata, Tanu kanaka; Kamalāhita, and nata-kamalāhita-dhara; see also the small pieces: Deva Rāma Rāma in Saurāshtra, as also Entamuddo, where all the lines of the charanas rhyme at the beginning; also in Sri Raghuvira (Devagāndhārī) the lines of the Anupallavi and charanas are in Yamakas. For sustained Prāsa, a piece like Palukavemi patitapāvana in Arabhi can be seen. For a piece with more difficult and obscure combinations, Pāhi Pāhi in Saurāshtra may be seen.

2. I shall deal with these elsewhere on another occasion.

3. The Telugu part of the texts also has some knots still unsolved.

master musician, Tyagaraja takes off his Pallavis with a characteristic and suggestive phrase of the Raga, even so, in his Sāhitya, he takes off his Pallavis with an emphatic phrase or a compact idea which admits of reinforcement or illustration in the further parts of the song. Many of his songs open with striking Pallavi-words; some of the more musically celebrated masterpieces are also examples of this merit of Sāhitya : A few examples will suffice: *Emi Jesite*—Todi is an illustration of how Tyagaraja can develop a leading idea, enriching it with a long series of supporting ideas. The analogies with which the idea is driven home in *Nidhuchāla* are really effective ; for similar apt illustrations and striking similies we can cite a number of his songs: *Guruleka*, *Chakkani*, *Kāruvelpulu*, *Tanayuni*, *Mivalla*, *Telisi Rāma*, *Nalinalochana*, *Sarasiruhanayana*, *Nanu brovakanu*. The fecundity of his imagination is conspicuous in songs like *Melu Melu* and *Nanu brovakanu* where long chains of similes are strung. In *Pāhi Rāmāramana*, he says that he is too delicate a creature to bear the amount of suffering he has been subjected to and adds a series of three illustrations that the jasmine blossom cannot withstand a stone, that one cannot tighten an iron-belt round a cucumber and that the Brahmastra cannot be aimed at a poor parrot. In songs where the preaching is pronounced, we see Tyagaraja producing within the song almost a compact essay ; e. g., *Proddu Poyyenu*, *Samsārulaite* ; *Ide Bhāgyamu* ; *Adikādu bhajana* ; *Atade Dhanyudu* ; *Bhaktuni Chāritramu* ; *Karuna Elāgunte* ; *Padavini* ; *Paripālaya* (on higher puja). For working striking fancies on ideas, songs like *Vārijanayana* (Kedāragaula), *Nālasudhārasambalanu* on the personification of music and its concepts, *Sandehamunu* on Rama's feet and sandals, *Endundi Vedalitivo* which speculates on the native place wherefrom Rama might have come and contrasts him with the Trimūrtis etc., can be seen. There are indeed numerous passages which exemplify Tyagaraja's poetic fancies. Special attention may be drawn to a few examples : In *Brovabhāramā*, he asks if he is too much of a burden for Rama to bear and points out the huge burdens that the Lord had borne in the past, the mountains of

Mandara and Govardhana on his back and palm, and the entire universe in his stomach. In *Srikanta niyada*, Tyagaraja asks Rama why He who chastised Kāka-asura does not pay any heed to the erring *Dvijas* (Brahmans); Tyagaraja intends a pun here, for the mischievous Kākāsura was a bird and 'Dviija' (Brahman) means also a bird. In the first charana of *Anupama-gunāmbudhi*, he refers to Rama as the son-in-law of Mother Earth and implies that he should not be inert like Earth! In *Mānamuledā*, he observes that the father of Kusa-Lava should be a connoisseur of music. At the end of *Kada tera rādā* (Todi), another deft touch of his is seen when he suggests that those who are true servants of the Lord who was *bound* to the mortar (by Yasodā) get *freed from the bonds* of vicious worldliness, 'Khala chitta laukikamane srinkhalamandu dagalakane—Ulūkhalabaddhunikinijadāsudai velasillu',—a fancy which reminds us of Vedānta Desika's verse on Krishna-Dāmodara in his poem *Yādavābhyudaya*¹. *Sarasasāmadāna* contains an original flash of Tyagaraja that if, after the promise of the kingdom of Lanka to Vibhīshana, Rāvana should surrender, the magnanimous Rama would give him the kingdom of Ayodhyā itself. *Sri Rāmadāsadāso'ham* has a series of fancies on the Sāmudrika-lakshanas of Rama, and in *Yuktamu gādu*, a series of reasons for Rama's indifference is imaginatively worked out. In the Kiranāvali song, *Paraku ni kelarā*, his fancy comes out with an added glimmer of fun in the reference to Sabari and Guha and in *Sitānāyaka* (Ritigula), a more pronounced expression of this tendency gives us a fine song of the type called Nindā-stuti. In *Evaramadugudurā*, he works out the fancy that, every boon and blessing he might ask of the Lord having already been taken by one celebrated Bhakta or another, he, Tyagaraja has nothing left which he might request for himself. In some other songs the play of fancy combined with the power for graphic depiction presents us excellent pictures: The portrayal of Rama as a boy playing with his

बद्धं तथा भावयतां मुकुन्दमयत्नविच्छेदिनि कर्मबन्धे ।

तपस्विनी तत्कतुनीतिराया मन्नीडमारण्यकथासु तस्थौ ॥

mates in the street in *Rama Rama Rama lali* (Sahāna) is one such. For a masterpiece of exquisite miniature painting, we have in his Kaikavasī piece *Vāchamagocharamē* a brilliant example; the tenderness and compassion with which the Lord combines His power is effectively reflected in the light and shade of this masterpiece. Tyagaraja presents a sylvan scene in which, guessing Sita's longing for the tail of a chamara-deer, Rama swiftly sends a shaft at its tail, but finding that the deer would rather lay down his body than lose his tail, Rama despatches more swiftly a second arrow to strike down the one aimed first at the tail. For his descriptive gifts, one should see pieces like the one on the river Kāverī (*Sārī vedalina*). We should evaluate the poetry of Tyagaraja by the heights to which his imagination has reached, as indeed we should judge the achievement of all genius.

The literary quality of Tyagaraja's composition is also evident in the touch of realism and humour which enliven his expression and bespeak the Saint's keen eye on things around him. Attention may also be drawn to the popular idioms, proverbs, sayings, parables and maxims which are strewn all over his songs *. In *Nike dayarākā*, Tyagaraja observes that

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- *1. Gomukha-vyāghra—Tiger with a cow's face—Bhaja re Raghuvīram.
 2. Dutta pālu ruchi deliyu sāmyame—Like the vessel trying to know the taste of milk—Ēnta muddo.
 3. Vennaiyunda netikevvarama vyasana padurā—With butter in hand, will one worry himself about ghee?—Kanna talli.
 4. See the whole of the songs Rukalu padivelu, Chakkani rājamārgamu, Melu Melu, Rama niyada, Nalinalochana (Madhyamāvatī), Samayamu delisi, Balamu kulamu, and the similes in Pāhi Ramāramana (Varāli).
 5. Vriśabhādulukatukula ruchi deliyu—Expecting bulls to know the taste of *aval*—Kalmārukulu.
 6. Prānamulenidānki bangāru бага chutti etc., in Bhakti bichcha—Like dressing and decorating dead bodies.
 7. Charanas 1 and 2 of Mivalla: If the gold is not of requisite quality, why blame the goldsmith? If your daughter cannot bear the labour pain, why blame the son-in-law?
 8. As much fun as there is money to spend—Vittamunaku daginattu veduka naduchunu—Ninnādanēla.
 9. Ganānātha jēya goraga gādu vanarudai tīrega-trying to make the image of Ganesa and producing one of a monkey—Evarito ne delpuḍu.

(Continued on next page)

it is only a person wanting in sense or propriety who would hope to gain forcibly the love of a woman whom he has failed to interest by the mere sign of his eye, or who would not bury within himself hearsay reports but begin to act upon them. His sense of humour and satire are seen especially in the songs in which he criticises the imposters or those wallowing in worldly things. In *Manasu vishaya*, he refers to the fool who lends the door of his own hut to a neighbour to enable him to close his own hut and go to witness a drama, and himself keeps an all-night vigil for driving dogs from his own open hut. See the series of illustrations in *Samayamu delisi*: "It is immaterial if a mad man is or is not pleased at hearing good poetry; it is immaterial if blind eyes, however large, remain open or closed; it is immaterial if a *pānaka-pūjā* is done in the *Turushka-vithi*". Look at this in *Mivalla*: "If one's daughter is not able to stand the labour-pain, why blame the son-in law?" Tyagaraja can also employ a scathing style when he wants to denounce vehemently: Look at his references to the Somayāji performing sacrifices and his wife running after beautiful paramours (*Manasu nilpa*), to the success that experts in pornography (*Koka sāstra*) have in this world, to those who run after women like dogs, to the *sukaru-vritti* of those who worship not with pure minds, to the hired mistresses who foment domestic chaos

10. Like an orphaned girl clinging to her husband: Talli Tandri leni bāla tana nādhū goru riti—Chera rāva.

11. Pulammi bratuke varu Rama pullamma bulvararu—One selling flowers will not care to sell firewood—Ennāllu.

12. Rocking the baby with one hand and pinching it with another—Totla narbhakula nutuvu, mari mari tochinattu gilliduvu—Ātta balukudu.

13. The purchased wife—Rukalosagi konna satī—Gāra vimpa rāda

14. Talaku vachchina bādha talapāgaku setu—the danger that came for the head just took the turban thereon—Nādādina māta.

15. The bull in the oilmill going round and round in the same track—Sri Rāma Rāmāsritulamu.

16. Is it possible to draw out easily a cloth cast over the thorns—Gajja mundla mida dagulu konna batta grakkuna diya vasama—Sri Rāma Jayarama (Varāli).

17. See also Pālamunchina nitamunchina in Bhuvini dāsudane, Niraina pālana in O Rama O Rama.

18. Pouncing like the grain on the frying pan—Ramāramana in Vasanta-bhairavi and the Sthāli pulāka nyāya, one grain enough test for a potful—Māti mātiki.

(*Evuru Teliyanu*), to those who prostitute their mother, viz., the mind, to the libertines called senses for earning some money (*Nijamuga* in *Sahāna*).

HIS WORKS

TYAGARAJA'S musical contribution is remarkable for its quantity and variety, as much as for its quality. The highest musical excellence is found in his compositions which we have come to call *kritis*, in which he captured and effectively picturised the essence of Ragas. In these the words are reduced and scope is afforded for musical elaboration, variations and embellishments. In his compositions, as stated in the beginning, there is a wide variety of form and type, from metrical compositions and settings suggested by the European band-tunes that were then familiarised at Tanjore, e.g., *Girirājasutā* and *Raminchurārevarurā* to creations like *Koluvaṭṭunṇāde*, where *sangatīs* are heaped and the *Sāhityas* are moulded like *Pallavis*. As part of the daily worship of the Rama idol, he composed a series of songs expressing the several services, the *shodasa-upachāras*, forming part of the worship. At that time, there was widely prevalent in the Tanjore area the practice of celebrating in *Bhajana mathas*, the festivals of Rādhākalyānam and Sītākalyānam. Tyagaraja composed a series of songs referred to as the *Utsava-sāmpradāya-kīrtanas* and *Divya-nāma-samkīrtanas* for a full festival like these. The *Divya-nāma-samkīrtanas* are in simpler, metrical setting, so as to help congregational singing; but it is in them that much of Tyagaraja's thought is thrown and the composer exhibits also his command of Sanskrit, its rare words and compounds, and sound-effects. Above all Tyagaraja attempted also to produce full musical plays. During his times, in temples and certain villages of Tanjore, like Merattūr, there was the practice of enacting in *abhinaya*, musical plays by troupes of Bhāgavatas¹

1. See the present writer's *Bhagavata Mela Natakā* in the *Journal of the Indian Society of Oriental Art*, Calcutta, Vol. V. 1937, pp. 167-170. Also *Journal of the Madras Music Academy*, Vol. XVII. pp. 150-151.

proficient in music and dance. Tyagaraja had much fascination for this devotional dramatic tradition sanctified by the association of Jayadeva and his *Gita Govinda* and, much nearer his time, Nārāyaṇa Tirtha and his *Krishna-līlā-tarangini*. An elder contemporary of Tyagaraja was an accomplished music composer of Merattūr named Venkatarāma Bhāgavataṛ who enriched this *Bhāgavata-mela-nāṭaka-sampradāya* with his musical plays like the *Prahlāda-charitra*. Inspired by these, Tyagaraja composed two musical plays, bringing out the greatness of devotion, called the *Prahlāda-bhakti-vijaya* and the *Naukā-charitra*.

The *Prahlāda-bhakti-vijaya* and the *Naukā-charitra* are modelled on the same plan as the *nāṭakas* of the Bhāgavata tradition with descriptive songs, dialogue-songs, introductory verses, and prose-passages; but there is no tradition of either of these works of Tyagaraja having been played. They were only sung by devotees in Bhajanas, continuously as well as in parts. It would give a wrong impression to call them operas. Sometimes an attempt is made to distinguish them from Nāṭaka-compositions such as those of Merattūr Venkatarāma Sāstri; the distinction will hold good only so far as practice is concerned, as Tyagaraja's two dramatic compositions were never enacted; but in theory, Tyagaraja's composition differed not, for he expressly says in his *Prahlāda-bhakti-vijaya* that it was to be sung and rendered in *abhinaya*.

The story of Prahlāda is of primary importance to all votaries of the *Bhakti-mārga*, and when we consider the fact that Tyagaraja was a Rama-bhakta from his young years and was subject to many trials in the pursuit of the path of single-minded devotion to the Lord, there seems to be a special significance in Tyagaraja's fascination for Prahlāda's story which is, so to say, the prototype of the story of his own devotional life. Further, the great popularity of the Prahlāda-story in the dance-drama tradition which gave rise to the *Prahlāda charitra* of Merattūr Venkatarāma Sāstri must have

also induced Tyagaraja to write this musical play which, as its title shows, tries to bring out the triumph of Prahāda's devotion to Hari over the many trials to which his demoniac father, Hiranyakasipu, submitted Prahāda. The pieces here are both heavy and light, and some of them have become popular in our concerts also. It may be noted that, following the practice in the *nāṭaka*-compositions, Tyagaraja employs here many *Rakti-ragas* : Huseni, Sahāna, Punnāgavarālī, Ghantā, Nīlāmbarī, Gaulipantu, Asāveri, Āhīrī, and Paras.

Shorter but more dramatic and more noteworthy as an artistic achievement is the musical play *Nauka-charitra* which brings out the idea of complete surrender to the Lord through a finely worked out story. The Gopis desire to go on a boat excursion on the Yamunā, with Krishna in their midst. They are exhilarated with his love and become intoxicated with pride. The Lord who desires to render them humble and purify them, conjures up a gale which tosses the boat on the turbulent waters of the river ; consternation seizes the women ; suddenly they find that the craft springs leaks and the Lord grimly asks them to remove their garments, symbolic of all material trappings, and plug the holes with them. When the Gopis had surrendered their pure spirit to the Lord in meek prayer that He was the sole saviour, the Lord calls off the storm and blesses His devotees. The motifs through which the ideas are worked out are variations of those in the wellknown episodes of *Vastrapaharana* and *Rāsālīlā*. There is a Sanskrit version of this theme by one Venkatasūri which is an inferior production and is obviously not the source of Tyagaraja's inspiration, but was probably a post-Tyagaraja attempt. It is well-known that in the Bhajana-tradition there was continuous contact among the schools in different parts of India. At different stages the Assam - Sankaradeva and the Bengal - Chaitanya school on the one hand and the South Indian schools on the other had contacts of give and take. It has come to light that the theme of *Nauka-charitra* is wellknown in Bengal Vaishnavite devotional literature and as the Bengali productions on the

theme are earlier, it stands to reason to suppose that Tyagaraja took his inspiration from the Bengali originals ¹.

Pious tradition believes that, on the whole, Tyagaraja composed, to be on a par with the 24,000 slokas of Vālmiki's *Rāmāyana*, 24,000 songs on the glory of Rama. Even the songs that are now available, 800 or so, form quite a substantial contribution.

THEIR SPIRITUAL HERITAGE

WE are, however, not primarily concerned on this occasion with any detailed study of Tyagaraja as a musical genius. Among musicians of his time, Tyagaraja was one who underwent a poignant life of devotional and spiritual striving and by the meaning and message packed in the passages of his songs, he takes his place among the musician-saints of our country, like Kabir and Purandaradāsa, the latter of whom exerted a very large influence on him, or the pioneers of devotional poetry in this part of the country, the *Ālvārs* and the *Nayanmārs*. Among the music composers of his time, Tyagaraja was a poet, preacher and philosopher. Those that have heard his songs again and again and have been carried away by their music, have no suspicion of the wealth of idea that lies underneath, like gems within the ocean. Time and again, we sit before our favourite songster and wait for the thrill of a particular *sangati* or *sanchāra* in his song ; neither the listener nor the singer realises the equally thrilling poetic fancy or philosophic truth which that musical flourish hides within itself. When one looks at this aspect of his songs, one will not be reminded of the musical setting of his age, of the heritage of Sonthi Venkataramanayya, Ādippayya and so on, but one will recall a different background,

1. Sri Suresh Ch Chakravarti, Calcutta, writes to me on this subject : " Regarding *Nauka Vilas* or *Nau Vihar*, it provides an important chapter of what we call Pālā Kirtan or Līlā Kirtan of Bengal. There are many Padas or compositions from the pen of various Vaishnava poets known as Mahajans." I may draw attention also to a Sanskrit Giti-kāvya on the same theme called *Tārāni-vihara* by Bhāskarānanda Śārasvatī published in the *Sanskrita Sahitya Parishat Patrika*, Calcutta, XXX, Nov. 1947 ff.

of a religious and spiritual revival on the banks of the Kāverī, of Nārāyaṇa Tīrtha, Sādasiva Brahmendra, Ayyavāl and Bodhendra and of the rise of the cult of the Lord's Name, *Nāma Siddhānta*, as the most potent means of realising God. His reformist zeal for true devotion and discarding of sham and meaningless form and ritual, derived its direct inspiration from the *Padas* of Purandaradāsa¹; and an entire school of Rama Bhakti developed by saints and books, like Rāmānanda, Tulasidās, the *Adhyātma Rāmāyaṇa* and Rāmādās gave his imagination everything that was needed in his pilgrim's progress for the realisation of Ramachandra². It is not as if mere singers alone took up and spread the songs of Tyagaraja. Devoties in *Bhajana-mathas* and in the Bhajana-parties accompanying the deities in procession in great festivals sang them and Bhāgavatas who expounded *Harikathas* found in his instructive pieces many apt songs which they could use in their discourses; many of the songs, by their theme and teaching, appear verily to be shaped like apt *Nirūpanas*, as they call them, intended for use in such devotional and spiritual expositions. The view, I hope none holds such, that we should look to his music and not to his meaning is expressly contradicted by Tyagaraja who emphasises in his own definition of a *Kṛiti* that it should expound the true words of the exalted *Upāniśads*: 'Nigama - sirorthamu - galgina - nija - vākkulato..... kritiche bhajiyimchu'. In fact, in respect of singing his songs, it is the devotional word *Bhajana* that he uses. The gusto with which he preached and the volume of valuable wisdom and

1. For example cf. Tyagaraja's 'Dhyāname varamaina gangāśnaname' and Purandaradāsa's 'Smarana onde sālade' in whose third charana we read 'sakala-tīrtha yātreiyamatidamdha nikhila punyada phalavu...smarane'; Tyagaraja's 'Manasunilpa' and Purandara's 'Manava nilsuvalu balu kasta'; Tyagaraja's 'Sogasugā' and Purandara's 'Tālabeku'; Tyagaraja's 'Dvaitamu sukhāmā' and Purandara's 'Dvaitavu sukhavā' and Tyagaraja's 'Grahābālamemi' and Purandara's 'Sakalagrahābala nine'. There are similar parallels between Tyagaraja and Kanakadāsa also.

2. In his *Prahlada Bhakti Vijaya*, Tyagaraja salutes Tulasidās, Purandaradās, Bhadrāchala Rāmādās, Nāmadeva, Jnānadeva, Jayadeva, Tukārām and Nārāyaṇa Tīrtha.

experience he impounded in his songs place him among the saints whom we revere for the service they performed by periodic spiritual rehabilitation of our land. Tyagaraja's songs will therefore be not only a huge dam storing for us our precious musical heritage, but one more of the bibles which our saints have given to the community at large for their spiritual salvation.

One is therefore justified in making a detailed study of the entire though material in the songs of Tyagaraja with a view to bring out the richness and the varied aspects of the spiritual heritage of Tyagaraja and to draw attention to the message of the songs that Tyagaraja composed for the salvation of humanity.

Rāgaratna mālikache ranjillunata
 bāga sevinchi sakala bhāgyamundu dāmu rāre
 naigama shat chāstra purāna āgamārtha sahutamata
 yogivaruluyānandamunonde sanmārgamata
 bhāgavatottamulu gūdi bāde kīrtanamulata
 Tyāgarāju kadatera tārakamani chesina sata
 (Ritigaula)

“Come one and all and sing the hundreds of gem-like melodies which Tyagaraja composed for the salvation of humanity; songs which contain the essence of the Vedas, the six Sastras, Purānas, and Āgamas, which the Bhāgavatas congregate and sing forth and which show the right path to attain the bliss realised by the Yogins!

“Oh come, one and all, sing them well and be blessed!”

CHAPTER II

NĀDA YOGA ¹

“*Nādaloludai Brahmānanda mandave, manasā*”

ONE of the distinguishing characteristics of Tyagaraja as a composer is the large number of songs he has given us on the noble art that he handled, and the many references he has made to it in his other songs. These songs and references cover every aspect of the art, musical criticism, elucidation of musical concepts, the best way to practise music, music as a help to spiritual effort and above all, music itself as a *Yoga* and a *Siddhi*, a path and a realisation.

In his *Srīranjani* piece, opening with an exclamation on the wonderful effect of the accompaniment by the *mridanga* :

Sogasugā mridanga tālamu
jatangūrchi ninu
sokkajeyu dhīrudevvado ²

Tyagaraja defines, as it were, what the composition-type called *Kīrtana* or *Kṛitī* is :

Nigamasirorthamu galgina nijavākkulato,
svarasuddhamuto, yati-visrama-sadbhakti -
virati-drākshārāsa-navarāsa-yuta, kṛitiche

‘*Kṛitis* which expound the true words of the exalted *Upanishads*, which are marked by correct placements of *svaras* and rhythmic turns and pauses, which reflect true devotion and *vairāgya*, which are dripping inside and out with juice like grapes and are rich in the nine rasas’.

Tyagaraja has not merely defined here the requirements of a *Kṛitī* but has really described the highlights of his own

1. On this subject, see also the present writer's Sanskrit article of this name in the *Silver Jubilee Souvenir of the Marris College of Music*, Lucknow, 1952, pp. 25-6.

2. Cf. Purandaradāsa's pada ‘Tāla beku takka mēla beku’ etc.

compositions in which the *Kṛiti*-form attains its perfection. In Sanskrit literary criticism, two main styles of composition are often distinguished: *Nārikela-pāka* and *Drākshā-pāka*; a composition whose beauty is deep inside is to be slowly enjoyed with an effort, just as we have to break the shell of the cocoanut to drink its water; and a composition which tastes immediately, whose *Rasa* flows the moment it is tasted, and which is full of juice, like the grapes—‘*Bahirantardravād-rasa*’. To music, which is the art of all arts, in which form and content coalesce and *Rasa* dominates from beginning to end, the comparison of *Drākshā-pāka* applies excellently. And among our musical compositions, those of Tyagaraja are aptly described by this simile of *Drākshā-pāka*. That they are masterpieces of melodic and rhythmic structure needs no elaborate demonstration. That their theme is infinitely varied by the play of the moods and phases of all the nine *Rasas* and that their ideas are all based on the teachings of our ancient sages and sacred books will be plain from the other chapters of this study.

How keenly Tyagaraja enjoyed the rhythms of a finely played *mṛidanga*, as referred to in the above-quoted piece, can also be seen from one of the later charanas of his long song on music in Sankarābharana, *Svara-rāga-sudhā-rasa*, where he says ;

‘What is the pleasure in banging a *mṛidanga*,
without knowing the rhythms and their varied
patterns ?’

‘Maddela-tālagatulu teliyakaye mardinchutā
sukhamā ?’

Now listen to this address of his, his *vade mecum* to musicians, which he gives in the well-known Todi song *Kaddanu-variki* :

‘Niddura nirākarinchi,
muddugā dambura batti,
suddhamaina manasuche, susvaramuto,
baddu tappaga, bhajiyinchu.’

Musicians may well hearken to this advice of their *Gurunātha*, Tyagaraja :

“Cast off your sleep, get up very early in the morning and practise ; culture your voice well in the still early hours of the morning. (We may add—do not sleep till 9 A.M. and allow your voice to sink to half a *kattai* or quarter of a *kattai* and then requisition the other limbs of your body to make the *sanchāras* which your voice cannot execute). Take a beautiful *Tambura* for your *Sruti* (we may add—cast off your *Sruti*-box). Let your mind be pure, intone the *svaras* correctly and well, and stick to the *sampradāya*”.

A well-trained voice, perfect *Sruti*, spotless personal character, *Svara-suddhi* and faithfulness to tradition,—what else need be said to emphasise the fundamentals of our musical art? The repeated emphasis on *Su-svara* that Tyagaraja lays may be noted ; besides *Sogasuga* and the above cited piece, one may mention also here *Eṭla dorikitivo* in Vasantā, *Sukhi evaro* in Kānada and *Sitāvara* in Devagāndhārī in the last of which Tyagaraja describes himself as one revelling in *Susvara* (*susvara-loludau* Tyagaraja sannuta).

We shall see another note-worthy song of his, *Nāda-sudhā-rasa*, in Ārabhi. We all know that one of the outstanding features of Tyagaraja's songs is the employment of *Sangatis*. By harnessing the *Pallavi* method, he introduced variations in the rendering of the same passage, which besides their value as ‘effect’ have a meaning of their own in the unfoldment of the *Rāga-bhava* and also of the *Bhava* of the *Sāhitya* or words of the song. The *Sangatis* have therefore to be set, limited and made strictly appropriate and they are not merely a matter of the facility of one's voice. Take, for instance, the *Pallavi* of a song like *Nāmorālagimpavemi*. (Why do you not listen to my wailing ?). The variations of the *Pallavi* vary the shades of the feeling of agony and despair and give a gradual climax

towards which the *Sangatis* mount. That the musical concept of *Sangati* has to be thus understood, as a contextual effect, appropriately introduced, is given to us by Tyagaraja himself in his song *Nāda-sudhā-rasa*. He conceives that *Nāda* itself has taken human form in Rama and he then proceeds to fit in the elements of music to this conception :—

Svaramulārunnokati ghantalu,
vara rāgamu kodandamu,
dura-naya-desyamu trigunamu,
nirata-gati saramura
sarasa-sangati sandarbhamu.

The beautiful *Sangati* should also be attended by emotional propriety and contextual relevance. This is confirmed also by the older classical name by which *Sangati* is known in the texts, *Prayoga* or *Gamakālapati*.

Of our art of music, the *Raga* is the very soul. The *Ragas* constitute the greatest glory of Indian music. Each *Raga* has a distinct form, a personality of its own, and anybody singing it should make the full personality of that *Raga* stand before the listener's mind. Any other and defective way of singing the *Ragas* is to maim and mutilate them and to court Hell which Shaw says is full of musical amateurs. There is the story in the *Bṛihad-dharma Purāṇa*, *Adbhuta Rāmāyana* and *Linga Purāṇa* that the Lord showed Narada a huge congregation of beautiful divine damsels lying maimed and mutilated and when he asked about their identity, Narada was told that they were the personified forms, the *Adhidevatās*, of the *Ragas* that Narada had mutilated by his singing *. Tyagaraja's songs have some reference to this significant legend, for, in two places, he says that we should worship the Beauties of the Seven *Svaras* and that each *Raga* has incarnated as a beautiful damsel and is dancing with tinkling bells. In his Jagan-mohinī piece, he

* See my articles 'Music in the Brhad-dharma Purāṇa' and 'Music in the Adbhuta Rāmāyana' in the *Journal of the Madras Music Academy*, Vol. IX, pp. 37-39 and Vol. XVI, pp. 65-73.

says, 'Sobhillu saptasvara sundarula bhajimpave manasā' and in his Athāna song *Sripapriya*, he says, 'Rāgambulu manjula-magu avatāramuletti manjīramu ghallani natinchu.'

There seems to be a peculiar appropriateness in Tyagaraja's selection of the *Saguna* form of Sri Ramachandra for his *Bhakti*. Among the infinite excellences, (*ananta-kalyāṇa-guṇas*), with which Vālmiki has built up this personality which has bewitched for ages the millions of this country, as it did indeed His contemporaries, one finds specially mentioned a high proficiency in the art of music; गान्धर्वे च भुवि श्रेष्ठः बभूव भरताग्रजः — says Vālmiki in the opening of *Ayodhyākāṇḍa* II. 2-34. No wonder that several times Tyagaraja, in his addresses to Rama, calls him a lover of music. In his Varāli piece, *Eti janmam idi* and in the Kāmbhoji piece, *Sri Raghuvāra aprameya* he calls Rama, 'Sangita-lola'; 'Gāna-lola' in the Suddha-sīmantini piece *Jānakīramana* and in the *Divyanāma*, *Varāḷa* in *Sankarābharana*; 'Gīta-priya' in the *Kedāragaula Divyanāma*, *Rāmuni maravakave*. In his *Srīrāga Pancharatna*, he describes the Lord as revelling in the sacred music of the *Sāmaveda*—'*Sāma-gāna-lola*'. In an Athāna piece, he calls upon the mind to resort to the *upāsana* of music which is dear to the Lord: 'Sripapriya sangitopāsana cheyave, O manasā!' In his appealing Todi piece *Ninu Vinā sukhamu gāna*, he describes Rama as one who delights in the *Ragas* of music, 'Rāga-rasika'. It is in the seven notes that the Lord lives and moves and has His being: Saptasvara-chārī (in *Sripapriya* in Athāna). If one can manifest the *svaras* precisely, each one of them would form a veritable ornament to God (*Susvaramayabhūsha* in *Ni dayache Rāma* in *Yadukula Kāmbhoji*). In *Sādhinchene* in *Ārabhi*, he refers to Rama as the maintainer of the music-tradition — 'Sangītasāmpradāyakudu'. In the beautiful piece *Mānamuleda*, so well set in music and words, Tyagaraja says to Rama that one so detached in heart like Him could not be found and His attitude towards a musician like Tyagaraja was inexplicable in one who knows the appeal of music and is the father of the musicians, Kusa and Lava.

Above all, as I have already said, he conceives Rama, in an Ārabhi piece, as also in *Ni daya che Rama* in Yadukula Kāmbhoji, and *Talachinantane* in Mukhāri as the very embodiment of the ambrosial *Rasa* of *Nāda*, 'Nādasudhā-rasambilanu narākṛitīyāye, 'Nāda-brahmānanda-rasākṛiti' and 'Nāda-brahmānanda-rūpa' ¹.

When Tyagaraja chose Rama for his Ishta-devatā, he had an additional advantage. In Hanumān, he had a guide and a *Guru* not only in *Rama-bhakti*, but in music as well. It is well-known in Sanskrit musical literature, that Ānjaneya is an authority on music and the author of a treatise propounding a school, '*mata*'. So Tyagaraja says that when Ānjaneya, the devotee and musical votary that he was, resorted to Rama, he knew that he was selecting the personality which not only represented the essence of *Gītā* but also the essence of *Sangīta* and this, Tyagaraja proclaims in his well-known piece in Surati :

' Gītārthamu sangītānandamu
nītāvuna jūdarā O manasā
Sītāpati charanābjamu nidukonna
Vātātmajuniki bāga delusurā '.

As has already been mentioned, Tyagaraja belongs to the line of musician-saints who employed this noble art for the moral and spiritual upliftment of themselves and humanity. For a long time before Tyagaraja, music had played in this country an effective role as the handmaid of religion. "The best sort of music is" as Coleridge said, "what it should be—sacred". In fact, the conception of all art in our country has been spiritual and it is in our temples and as part of our *Sādhana*, that all arts, literature, sculpture, architecture, dance and music have flourished. The rise of the *Bhakti* movement and the *Bhāgavata sāmpradāya* popularised this path of

1. As with music so with dance; it is the Lord who is the favourite theme of all dance; and those that do such dance are dear to him. The reference 'Nṛityajana-priya' in the Darbar song 'Paripālāya mām' is noteworthy, particularly in view of the very few references to the dance-art in Tyagaraja's songs.

musical devotion all over the country. The books of this school say that the worship of the Lord with song and dance must be done by the devotees as a *Nitya-karma*.

द्विष्णोर्गानं च नृत्तं च नटनं च विशेषतः ।

..... कर्तव्यं नित्यकर्मवत् ॥

This belief is elaborately set forth, with illustrative stories, both in the Linga Purāṇa and in the Adbhuta Rāmāyana ¹. It came to be held that any other and lesser use made this art profane. Again and again, Tyagaraja laid emphasis on this teaching, because many among even the accomplished music masters delighted in the art either for displaying their powers and their mastery of it or for propitiating kings and rich men. God was the fittest object of music, and music bereft of devotion to the Lord was useless. In the well known Dhanyāsi song *Sangitajñānamu*, Tyagaraja says that music, without devotion, would lead one astray, that music is something high that great sages and saints have practised and that its real efficacy is known only to a person knowing the right and wrong and the worthlessness of wordly things, and one who has subdued his defects and the six inner enemies, passion, anger, avarice, delusion, elation, and intolerance.

Sangīta jñānamu bhakti vinā
sanmārgamu galade ? manasā
Bhringi Natesa Samīraja Ghataja
Matanga Nārādādulupāsinchu
nyānyāyamulu delusunu jagamulu
māyāmayamani delusunu durguna
kāyajādi shadripula jayinchu
kāryamu delusunu, Tyāgarājūniki.

In his own masterly manner, Tyagaraja summarily says in his song *Samayamu delisi*, in Asāveri : ' It is immaterial if a song which does not refer to Sri Rama is sung or not sung.'

1. See my article on 'Music in the Adbhuta Rāmāyana', *Journal of the Madras Music Academy*, Vol. XVI, pp. 65-73.

‘ Padamu Tyāgarāja-nutunipai gānidi, pādi
emi, pādakundina nemi.’

The only song worthy of the name is what is surely in praise of the Lord : ‘ Rāma nī pāte pāta ’ (Rāma Kodandarāma—Bhairavi).

In his *Srī-raga Kirtana*, *Nāma kusuma mulache*, he asks us to place the supreme Lord on the bejewelled pedestal of *Nāda* and *Svara* and worship His feet with the flowers of His names :

‘ Nādasvaramunu navaratnapu vedikapai.....
Paramātmuni Srī Rāmuni Pādamulanu...pūjinche.’

If one would spend his time adoring the Lord like this, with music and the singing of His holy name, then, Tyagaraja says, human life is the greatest of all lives—‘ Nara janname janmamu, O manasā ’; and there is none happier than one who, with flawless tuneful music, keeps ceaselessly singing the Lord’s Name—

Nityamaina susvarapu gānamuto
nirantaramu, Tyagarajanuta,
sukhi yevaro Rāmanāma-
sukhi yevaro (Kānada).

Mere knowledge of music without *Bhakti* does not lead one to the right path. ‘ Sangita jñānamu bhakti vinā sanmārgamu galade manasā,’ declares the well-known piece in *Dhanyāsi*. In stories of the Lord that the *Bhāgavatas* expound, there should be both *Raga* and *Anurāga*, music and devotion—*Anurāga-rāga-rājita-kathāsārahita* (*Jagadānandakāraka*, Nāṭa). On the other hand, in his true poetic way, Tyagaraja plays on the word *Raga* and juxtaposes two addresses of the Lord as *Raga-rasika* and *Raga-rahita* at the end of *Ninu vinā sukhamu gāna* (Todi), suggesting thereby that the musician’s *rāsikya* should not descend to levels to which it does among many of them. In his *Vasantā* song, *Eṭlā dorikitivo*, Tyagaraja says

that it is as a fruit of his sweet music that he has been able to realise God—‘Susvarapu nāda phalamo’.

Those musicians who did not have a high conception of their own art, who degraded it and were bereft of devotion or knowledge, Tyagaraja condemned again and again. In his Sankarābharana *Kṛiti*, *Mariyādagādurā*, he says that Bhāgavatas who understand neither *Raga* nor *Tāla*, who have no love or devotion, knowledge or yogic practice are only destined to be born again and again in this *Samsāra*. Look at his disgust with such low musicians who do not realise what a divine art they are handling; in the well-known Sankarābharana song, *Svara rāga sudhā rasa*, he says in the Anupallavi: These (meaning the vulgar musicians) are verily the crane and the toad sitting on the lotus called supreme bliss, ‘Paramānanda-manu kamalamupai baka bhekamu’¹. They are standing by or squatting on the wonderful lotus flower called the supreme bliss, not knowing that it is so; they are not the swans and the bees, the ‘Nāda-sarasīruha-bhringās’ as he says of Narada, that know how to enjoy the ambrosial *Rasa* of that lotus of bliss! Those Bhāgavatas who are also *Rasikas*, endowed with taste, become the object of the Lord’s protective grace: Bhāgavātāgresara-rasika-avana (*Nāmoralanu-Ārabhi*).

Of all arts, music has the greatest power to take us away effectively, easily, immediately and fully from the mundane plane and keep our Spirit absorbed completely in the Spirit’s own inner ineffable essence. Our ancients realised this truth almost at the very dawn of our history. They first extolled the Gods in poetic hymns called *Riks*, but soon found that the Gods were more easily gratified by the *singing* of those hymns. Hence they fitted their *Riks* to tune, i.e., they produced the *Sāma Veda*. Of the many *Vidyās* or esoteric means of realisation taught in the Upanishads, one is called the *Udgitha*

1. Cf. Somadeva, *Kaṭhasaritsagara*, IV, 4, 78.

Vidyā, the worship of the *Udgitha* or *Pranava*, *Omkāra*. Of it, the *Chāndogya Upanishad* says :

ओमित्येतदक्षरमुद्गीथमुपासीत । एषां भूतानां पृथिवी रसः पृथिव्या आपो रसः, अपामोषधयो रसः, ओषधीनां पुरुषो रसः, पुरुषस्य वाग्रसः, वाचो ऋग् रसः, ऋचः साम रसः, साम उद्गीथो रसः । स एष रसानां रसतमः परार्थो अष्टमो य उद्गीथः ।

समस्तस्य साम्न उपासनं साधु । यत्खलु साधु तत् साम, यदसाधु तदसाम इति ।

‘ This *Om*, this Imperishable *Udgitha*, must be worshipped ’.

‘ Of all these of creation, earth is the essence ; of earth, the essence is water ; of water, the herbs are the essence ; man is the essence of herbs ; speech is the essence of man ; poetry is the essence of speech ; music is the essence of poetry ; the *Udgitha* or *Pranava* is the essence of music ’.

‘ Thus this *Udgitha* or *Omkāra* is the utmost, the most valuable, final essence of all essences ’¹.

‘ Therefore the worship of all *Sāman* or music is good. What is good or perfect is *Sāman* ; what is bad and ugly is indeed not *Sāman* ’.

Hence it is that Siva is said to have been propitiated by Rāvana with *Sāma-gāna*. Hence it is that in the *Gītā*, the Lord says that he is the *Sāman* amongst the Vedas—वेदानां सामवेदोऽस्मि ।

It is from this *Sāma Veda*, Bharata says in his *Nāṭya Śāstra*, Brahma extracted the art and science of music.

सामभ्यो गीतमेव च । सामवेदादिदं गीतं सञ्चग्राह्यं पितामहः ।

On a par with the *Sāma Veda* whose notations are unalterable, there were in ancient times, a body of songs on Siva called *Gāndhārva*, as distinguished from the variable *Gīta* music ; these *Gāndhārva* compositions, referred to also as

¹ Cf. Carlyle “ All deep things are song. It seems somehow the very central essence of us, Song, as if all the rest of us were but wrappages and hulls ”.—*Heroes and Hero-Worship*, III.

Mārga songs, were supposed to have been created by Brahmā himself; their notations also were not variable and the singing of these songs, called *Aparānta*, *Ullopya*, *Madraka*, etc., conferred great spiritual blessings on the singer. Two Nāgas, Kambala and Asvatara, are said to have attained the state of being the ear-ornaments of Siva, by singing these songs. Sage Yājñavalkya, the great *Smṛiti* authority, says in his *Smṛiti* :

‘ Clearing your senses, memory, mind and intellect of all other objects, the Supreme Ātman, which is within oneself, shining like a lamp, should be contemplated upon.

‘ Intoning the *Sāma-gāna* in the proper manner and without break, and practising it with concentration, one attains the Supreme Godhead ’.

‘ The constant singing of the songs *Aparāntaka*, *Ullopya*, *Madraka*, *Prakari*, *Auvenaka*, *Saro-bindu*, *Uttara*, *Gitaka*, *Rik*, *Gāthā*, *Pānikā* etc., verily bestows salvation ’.

‘ He who knows the truth of *Vina* music, is an expert in *Śrutis* and their varieties and understands *Tāla* also, reaches the path of salvation without exertion ’.

अनन्यविषयं कृत्वा मनोबुद्धिस्पृतीन्द्रियम् ।

ध्येय आत्मा स्थितो योऽसौ हृदये दीपवत् प्रभुः ॥

यथाविधानेन पठन् सामगायमविच्युतम् ।

साविधानस्तभ्यदासात् परं ब्रह्माधिगच्छति ॥

अपरान्तकमुल्लोप्यं मद्रकं प्रकरीं तथा ।

औवेणकं सरोविन्दुमुत्तरं गीतकानि च ॥

ऋग्गाथा पाणिका दक्षविहिता ब्रह्मगीतिका ।

गेयमेतच्चदभ्यासकरणान् मोक्षसंज्ञितम् ॥

वीणावादनतत्त्वज्ञः श्रुतिजातिविशारदः ।

तालज्ञश्चाप्रयासेन मोक्षमार्गं नियच्छति ॥

Yājñavalkya Smṛiti, N. S. Press Edn.

pp. 349-50, III-5.

When Tyagaraja says in his Chenchukāmbhoji song 'Vararāgalayajñulu:.....svara-jātimūrcchanā bhedamul svānta-mandu deliyakayundi,' he is only rendering in his own words the last verse of Yājñavalkya quoted above. When he addresses Narada in the opening of the *Charana* of the Kānada piece as 'Vinā-vādana-tattvājna' he is just embodying in his song, part of the very verse of Yājñavalkya quoted above.

It may be observed that in almost all the instances cited above, the reference to music comprehends both melody and rhythm, *raga* and *tāla*, *svara* and *laya*. Yājñavalkya too adds 'तालव्य'. In the Chenchukāmbhoji piece of Tyagaraja, we find 'Vara-rāga-layajñulu' and in his Srīrāga *Pancharatna*, 'Bhāva-rāga-layadi-saukhyamuche'. Of the great thrill and transport that the unerring rhythmic accompaniment in music can give, better expression cannot be found than in the Srīranjani piece quoted at the beginning of this Chapter: 'Sogasugā mridanga tālamu jatagūrchi ninu sokka jeya dhīru-devvado'. And on how a lapse in rhythm can ruin the music, hear Shakespeare bursting out:

"Ha, ha! Keep time. How sour sweet music is
When time is broke and no proportion kept!"

(*Richard II*, Act V Sc. V.)

We are now familiar with the image of Dakshināmūrti imparting knowledge, *Jñāna*, to sages, Sanaka and others, found invariably on the southern side of our temples. But if we see our earlier temples in the Pallava and the early Chola periods, we will find on the southern side not the *Yoga*-Dakshināmūrti showing the path of salvation through Knowledge, but the *Vina*-Dakshināmūrti showing the easier way to salvation through *Vina* and music which the *Yājñavalkya Smṛiti* speaks of in the lines referred to above¹, and which Tyagaraja, no doubt, has in mind when he says in his Sāramati piece, *Mokshamu galadā*, 'Vināvādanaloludau Siva-mano-

1. See my article on the 'Vinā' in the *Madras Music Academy Tyagarāja Centenary Conference Souvenir*, 1946, p. 57.

vidha merugaru mokshamu galadā '—' It is indeed hard for one to attain *Moksha* if one knows not the mind of Siva who always delights in playing on the *Vina* '.

Hence is Narada represented as going about eternally with his *Vina*, singing the glory of the Lord and proclaiming to the world that the Lord dwelleth not in Vaikuntha, nor in the sun, nor even in the hearts of yogins, but where His devotees sing.

नाहं वसामि वैकुण्ठे न योगिहृदये रवौ ।

मङ्गला यत्र गायन्ति तत्र तिष्ठामि नारद ॥

Narada is the first Bhāgavata-musician ; the Lord delights in the beautiful music that Narada is ceaselessly singing in praise of Him : 'Nārada-gāna-lola' (Athāna) and 'Nārada-sugāna-lola' (*Mapāla velasi*—Asāveri) ; and no wonder Tyagaraja venerated him as his *Guru* in more than one song of his. He feels his relationship with Narada so close that he calls Narada his friend ; 'Tyagaraja-sakha' (*Nāradamuni vedalina*, Pantuvarāli—*Prahlāda-bhakti-vijaya*). The Bhairavi piece *Sri Nāradamuni* is wholly devoted to this Prince of teachers going about with the *Vina* : 'Rājillu vīnagala gururāya' ; so also the Darbār piece *Nārada guru-sāmu* in which Narada is described as the master of the entire music-lore—'Sāreku sangīta-yoga-naigama-pārangatudu'. In the well-known Vijayasrī piece, *Vara Narada*, Tyagaraja says in the charana that the Lord Himself proclaimed Narada as the greatest *Guru* and as identical with Himself. In the Kānada piece on Narada, Tyagaraja calls Narada the honey-bee on the lotus of *Nāda*, 'Sri Nārada nādasarasīruhabhringa', and one who knows the truth of the music of the *Veda*-born *Vina*—'Veda-janita-vara-vīnā-vādanatattvajña' ¹. In *Sri Raghuvara aprameya* in Kāmbhoji, he describes Narada as 'Svara-layādi-mūrchchanollasita' ².

1. Tyagaraja has evidently in mind the playing of *vina* in Asvamedha and other vedic sacrifices and the vedic statement which says that the *vina* is verily a form of the Goddess of Beauty and Prosperity—'श्रिया वा एतद्वर्यं, यद्वीणा'.

2. As it is in the text, this may also be taken as a description of Rama Himself, separating the last bit 'Nārada-vīnuta'.

The control of breath, mental absorption, and the maintenance of a blissful state have all made this art of music a veritable *Nāda Yoga*. Even the later evolved *Tāntric*, *Saivite* and *Yogic* schools assign a definite place to *Nāda* and accept the efficacy of its worship in spiritual realisation. The *Vijnāna Bhairava Tantra* says that the mental absorption produced by music gradually leads to the realisation of oneness with the Divine Spirit.

गीतादि विषयास्वादसमसौख्यैकतात्मनः ।
 योगिनस्तन्मयत्वेन मनोरुद्धिस्तदात्मता ॥
 तन्त्र्यादिवाद्यशब्देषु दीर्घेषु क्रमसंस्थिते ।
 अनन्यचेताः प्रत्यन्ते परव्योमवपुर्भवेत् ॥

The substance of all these teachings is found summarised in the beginning of all music treatises in Sanskrit. Our saint-composer was acquainted with these books and had, in practice, realised the truth and philosophy of *Nāda Yoga*. One music treatise, the *Svarārṇava*, written as a dialogue between Siva and Pārvatī, which, tradition says, Nārada himself gave to Tyagaraja, is taken as mentioned by Tyagaraja, at the end of his song *Svara-rāga-sudhā-rasa*, and as having been studied and understood by him. In his Dhanyāsi song, *Sangīta-jñānamu*, Tyagaraja mentions many of the musical authorities found in the books, Nārada, Bhṛngi, Natarāja, Ānjaneya, Agastya¹ and Matanga; and a longer list of these he mentions in his *kṛit* saluting the great masters in the musical field—*Vidulaku mrokkeda*, adding here names like Lakshmī, Pārvatī, Sarasvatī, Brahma, Vishnu, Siva, Indra, Bharata, Kasyapa, Chandikesvara, Guha, Ganesa, Mārkaṇḍeya, Tumburu, Somesvara, Sārṅgadeva and Nandi, some of whom are authors of treatises and historical figures. According to time-honoured tradition, the first thing to do is to pay respect to one's elders and teachers and this Tyagaraja does in this song appropriately in the opening Rāga, *Māyāmālavagaula*.

1. In 'Dehi tava pada' in *Sahāna* there is a reference to Agastya adoring Sita with music.

Previously, some songs of Tyagaraja which emphasised music as an aid to *Bhakti* were quoted. Now attention will be drawn to his songs which glorify music itself as the means to Mukti and as Mukti itself. Summing up, as it were, the *Phala-sruti* of music, he says in his Mukhāri song, *Sangita sāstra jñānamu* that the knowledge of musical lore, as handled well by Tyagaraja himself, would confer on one wealth, fame, good conduct, grace of the Lord, love for good men, devotion and love and above all the bliss of oneness with the Lord.

Sangita sāstra jñānamu sārūpya—
saukhyadame manasā—
prema bhakti sujanavātsalyamu,
Śrīmad-Ramā-varakatākshamu,
nema nishta yaso dhanamosangune
nerpugalgu
Tyāgarāju nerchina.

The bliss of music, which is verily the nectar of immortality lengthens life; in his Śrīrāga *Pancharatna* piece, he says: 'Bhāva-rāga - layādi - saukhyamulache chirāyuvul kaligi.'

In his song *Svara-rāga-sudhā-rasa*, to which reference has been made more than once, Tyagaraja says first that *Bhakti*, combined with the ambrosial *Rasa* of *Svaras* and *Ragas*, is itself Heaven and salvation.

Svara-rāga-sudhā-rasa-yuta-bhakti
svargāpavargamurā manasā.

He then points out the origin of *Nāda* in the *Mulādhara* and observes that knowledge and realisation of this *Nāda* is itself bliss and salvation.

'Mūlādhāraja nādameruguta
mudamagu mokshamurā.'

In *Enduku peddalavale* (Sankarābharana), Tyāgaraja juxtaposes Veda and Sāstra, Advaita Jñāna and the secrets of the Nāda vidyā, implying thereby that a mastery of the secrets of music confer the same *summum bonum* as Vedāntic know-

ledge and spiritual realisation gained by metaphysical pursuits. Sage Yājñavalkya says that one who understands music well reaches easily the path of salvation, the contrast suggested being with one who takes time and trouble to reach the same goal by other processes. Tyagaraja makes this contrast plain, when he says next in the same song that while the Jñāni, as the Gītā says,

बहुनां जन्मनामन्ते ज्ञानवान् मां प्रपद्यते ।

attains liberation after numerous births, he who has by nature a devoted mind and has also knowledge of *Rāgas* is verily a liberated soul here itself i.e., a *Jīvanmukta*.

‘ Bahu-janmamulaku paini jñāniyai
baraguta mokshamurā
sahaja bhaktito rāgajnānasahitudu
muktudurā manasā ’.

It is in this sense evidently that Beethoven also declared that music is a higher revelation than philosophy.

That music itself is *Jīvanmukti* is the implication of his question in the Sāveri song ‘ What if he is a *Samsārīn*, he who can sing of the Lord with *Rāgas*, playing on the *Vīna* ?’

Bhāgavatula gūdi bhogamulella Hari-
ke gāvimpuchu vīnāgānamulato
naigamacharuni Srīrāgamuna bāduchu
Tyāgarāja-nutuni bāguga nammuvāru
—Samsārulaite nemayya ?

In his Devagāndhārī piece Sītāvara, Tyagaraja prays that he may be blessed with the knowledge of music so that he might attain to that state of *Jīvan-mukti* which is the teaching of the *Gītā* and all the *Upanishads*.

God protects those devotees who combine divine love with music: *Rāgasvara-yuta premabhaktajana-rakshaka (Nā moralanu, Ārabhi)*.

In his Sāramati song, *Mokshamu Galadā*, he affirms that music alone gains *Jīvanmukti* for one, and then he expatiates

on the origin of *Nāda* from *Om*, by the interaction of *Prāna* and *Agni*, as expounded in the *Sāstra* ¹, and the manifestation of the seven *svaras* therefrom :

‘ Nī sad-bhakti-sangīta-jñāna-vihīnulaku
mokshamu galadā
prānānala-samyogamu valla Pranava nādamu
sapta svaramulai baraga ’.

He then observes that one cannot attain salvation if he does not know the mind and intention of Siva who is always delighting in playing on the *vina*, which reference to the *Vina-Dakshinamurti* I have already explained. Tyagaraja follows up the idea in his Begada piece, *Nādapāsanache*, where he says that Siva, Vishnu and Brahma attained to their high divine state by the constant worship of *Nāda*.

‘ Nādapāsanache Sankara Nārāyana
vidhulu velasiri O manasā ’.

That the secret of the thing is the realisation of the truth that the seven *Svaras* and *Nāda* emanate ultimately from the *Omkāra*, the *Pranava*, the *Udgītha* of the *Upanishads*, is emphasised more than once by Tyagaraja. In his song in Hindola, *Samajavaragamana*, he describes Krishna as well versed in music-lore which is the nectar that came out of the *Sāma Veda* and as the light shining on the hill of *Nāda*, made up of the seven *Svaras* born of the *Pranava*, the matrix of the whole Veda.

Sāma nigamaja sudhāmaya gāna vichakshana—
Veda siro mātṛija sapta svara nadāchaladīpa—

Tyagaraja’s description of Krishna as *Nādāchaladīpa*, ‘ the light on the hill of *Nāda* ’ may be compared to what Upanishad Brahman says of Krishna (not distinguished from Rāma) in a

1. See *Sangita Ratnakara* Ch. I, especially the verse :

नकारं प्राणनामानं दकारमनलं विदुः ।
जातः प्राणाभिसंयोगात् तेन नादोऽभिधीयते ॥

Divyanāma sankirtana of his in Lalitā raga (*Ādi tāla*): 'Samvidrūpa-nāda-pradīpa', the light of the Nāda which is of the form of pure consciousness; and in another long *Divyanāma* in Kalyāṇi, Upanishad Brahman addresses the Lord again as 'Nāda-pradīpa'.

Tyagaraja says again in his song *Vara-raga layajnalū* in Chenchukāmbhoji, that the *Nāda* which issues forth is really the divine *Pranava*:

'Dehodbhavambagu nādamul divyamau pranavākāramane.'¹

His song in Āndolika, (the *Raga*-name rocks us, as it were, on the billows of *Nāda*) *Rāga sudhā rasa*, says:

'The nectar of *Nāda-rasa* gives one the blessings of *Yoga*, *Yāga*, *Tyāga* and *Bhoga*. Drink that *Rāga-rasa*, O mind, and delight.'

Tyagaraja knows that those great souls who have knowledge of *Svara*, *Nāda*, and *Omkāra* are really *Jīvanmuktas*:

Rāga sudhā rasa pānamu jesi
rājillave manasā
yāga yoga tyāga bhoga
phala mosange
Sadāsiva mayamagu nāda omkāra svaravidulu
jīvanmuktulani Tyāgarāju deliyu

In the charana here, Tyagaraja says that *Nāda*, *Svara* and *Pranava* are of the very form of Sadāsiva. In his *Nāta*

1. There is no doubt in the reading 'Pranavākāra' meaning 'of the form of *Pranava*', for it echoes a passage in one of the works of Upanishad Brahman. It is one of the tenets of the school which Tyagaraja followed in respect of *Rama-nama-siddhanta*; Upanishad Brahman with whom Tyagaraja had connections, says in his *Divyanāma-sankirtana* that all the names that issue forth from the ocean of Rama-nama are of the form of Brahma and *Pranava*-ब्रह्मप्रणवाकाराणि. The manuscript of this musico-religious composition of Upanishad Brahman was secured by me from the Upanishad Brahma Math, Kāñchipuram. For Tyagaraja, the *Nāda* that issued forth took a double form: on one side it was musical, on the another of the form of *Rama-nama*; the former solidified itself again as the enchanting personality called Ramachandra.

pancharatna, he describes the Lord as the parrot within the cage of *Pranava*, 'Omkāra-panjara-kīra'; in *Mundu venuka* (Darbār) and *O Rama* (Ārabhi), he addresses the Lord as abiding in *Omkāra*, 'Omkāra-sadana' and 'Omkāra-dhāma'. I have already referred to the saint conceiving Rama as the very embodiment of the ambrosial essence of *Nāda*—'Nāda-sudhārasambilanu narākṛitīyāye'. In some other songs, he addresses the Lord as the embodiment of *Nāda*: 'Nādātmaka' in *Nibhakti bhāgya* (Jayamanohari) and 'Nāda-rūpa' in the Rītigaula piece *Ni daya galgute* and in the Kalyāṇi piece *Nammi Vacchina*; in *Nidaya che Rama* in Yadukulakāmbhoji and in *Talachinantane* in Mukhāri, he speaks of God as the embodiment of the *Brahmānandarasa* of *Nāda*—'Nāda-brahma-ānanda-rasa-ākṛiti', and 'Nāda-brahmānanda-rūpa'. That all music is but an aspect of the Lord's form has been stated in the *Vishnupurāṇa*:

काव्यालापाश्च ये केचिद् गीतकान्यखिलानि च ।

शब्दमूर्तिधरस्यैते विष्णोरंशा महात्मनः ॥

Reference should be made here to Tyagaraja's song in Chittaranjani (sung in Kharaharapriyā), a Sanskrit composition, in which he pays obeisance to Siva, whose body is *Nāda*, who is the quintessence of *Sāma Veda*, the delightful and the best of the Vedas, and from whose five faces *Sadyojāta* etc., the *Svaras* emanated.

नादतनुमनिशं शंकरं नमामि मे मनसा शिरसा ।

मोदकरनिगमोतमसामवेदसारं वारं वारम् ।

सद्योजातादि-पञ्चवक्त्रज-सरिगमपधनि-वरसप्तस्वर-

विद्यालोलं विदलितकलं विमलहृदय-त्यागराजपालम् ॥

It may be noted that in this purely Sanskrit piece, Tyagaraja has incorporated part of the *Mangalasloka* of the *Sangita-ratnākara* of Śaṅgadeva (I. i) वन्दे नादतनुं.....शंकरम् ।

We cannot better close this chapter than with two of the composer's songs in which this high conception of music as the

supreme Yoga, in which even the Gods revelled, finds best expression. The song in Kalyānavasanta, *Nāda loludai*, calls us forth to attain *Brahmānanda* through *Nāda Upāsana*, which is the path followed by the Trimūrtis, the gods and sages :

Nāda loludai Brahmānanda
mandave manasā
svādu phalaprada sapta svara
rāga nichaya sahita-
Hariharātmabhū surapati
Sarajanma Ganesādi
Vara maunulupāsinchare
dhara Tyāgarāju deliyu

In his Garudadhvani *kirtana*, as if with a clarion call, Tyagaraja proclaims :

‘Rama ! One that does not float on the ocean of music, adored by the Gods and *Vedas*, which is *Brahmānanda* itself, is verily a burden to the earth.’

‘Srināyakākhila-naigamārchita-
sangita jñānamanu-Brahmānanda-
sāgara mīdani dehamu bhūmi bhāramu’.

CHAPTER III

SĀDHANA

“ *Santamu leka saukhyamu ledu* ”

NEITHER *Jñāna* nor *Bhakti* is a matter of glib talk or vain claim, but one of sustained practice. One's life has to be entirely geared up to a new scheme of values and reorganised in a manner different from the daily humdrum or dissipation. For a spiritual aspirant or devotee who wants to realise his goal, a new syllabus of conduct is needed and a constant endeavour to acquire these new accessories and an eternal vigil to keep oneself upon the path can alone, in good time, bring him near his objective. As part of the Krishna Jayanti festival we see in some temples a feature called ‘*Uriyadi*’ (உரியடி). A man has to get up a slippery pole smeared with oil, and, all the time, half a dozen men throwing jets of water at him; against these odds, he has to reach the top and knock off the prize tied up there. One's striving on the path of devotion and knowledge is like this; before one step is gained, one slips down ten steps. Just as in the story of our remembering the prohibited monkey when we are to take the medicine, we will find our adversaries coming up exactly when we vow to avoid them. We may vow to fast on *Ekādasi*; that morning, somehow our hunger will howl like a wolf. Not to mention the numerous external temptations and misguides, the mind steeped in age-long *Avidyā* suddenly lets us down, the senses take by ambush even the most vigilant and stab him on the back. Prahlāda says, in the *Bhāgavata*, that like half-a-dozen wives of a man, the senses, each hankering after its own, tear a man to pieces.

जिह्वैकतोऽच्युत विकर्षति मासवितुसा

शिश्रोऽन्यतस्त्वगुदरं श्रवणं कुतश्चित् ।

घ्राणोऽन्यतश्चपलदक् क्वच कर्मशक्तिः

बह्वयः सपत्न्य इव गेहपतिं छनन्ति ॥ VII. 9. 40.

Hence it is that our scriptures and teachers have insisted upon an elaborate processing of our whole being through *Sādhana*s of various kinds. The acquisition of the *Sādhana-Sampat* is the first requisite.

In his *Bhāṣhya* on the *Brahmā Sūtras*, Sri Sankara, interpreting the first *Sūtra* ‘*Athato Brahmajijnāsa*’ (अथातो ब्रह्म-जिज्ञासा) says that the significance of the word *Atha* (अथ) ‘then’—here is that one should embark on an enquiry into *Brahman* after the acquisition of the required *Sādhana sampat*.

तस्मादथशब्देन यथोक्तसाधनसंपत्त्यानन्तर्यमुपदिश्यते ।

And he further says that this *Sādhana sampat* consists of :

- (1) *Nitya-anitya-vastu-viveka*, discrimination of the mundane and spiritual values, the perishable and the everlasting.
- (2) *Iha-amutra-phala-bhoga-viraga*, or simply, *Vai-rāgya* - non-attachment and the non-desiring of enjoyment of any fruit here or in the hereafter.
- (3) *Sama-dama-adi*, mental tranquility, control of senses ; *Uparati* or refraining from further acts ; *Titiksha*, bearing or being unaffected by the dual condition of pleasure and pain, heat and cold, gain and loss and so on ; *Samādhāna* or concentrated attention ; and *Sraddhā* or faith.
- (4) The fourth *Sādhana* is *Mumukshutva* or the yearning for release from bondage in *Samsāra*.

उच्यते नित्यानित्यवस्तुविवेकः, इहामुत्रफलभोगविरागः, समदमादिसाधनसंपदः, मुमुक्षुत्वं चेति ।¹

While such are the *Sādhana*s mentioned by a *Jñānin*, Narada speaks of the following in his *Bhakti Sūtras* :—

तस्याः साधनानि गायन्त्याचार्याः । तत्तु विषयत्यागात्, सङ्गत्यागाच्च । अव्योषत्त-
भजनात् । लोकेऽपि भगवद्गुणश्रवणक्रीतनात्, मुख्यतस्तु महत्कृपयैव

1. See also *Vivekachudamani* of Sankara, *Slokas* 17-31.

भगवत्कृपाशेखाद्वा । महत्सङ्गस्तु दुर्लभोऽगम्योऽमोघश्च । लभ्यतेऽपि तत्कृपयैव ।
तस्मिंस्तज्जने मेदाभावात् । तदेव साध्यतां तदेव साध्यताम् । दुःसङ्गस्त्वयैव
त्याज्यः ।

“Of that *Bhakti*, the Āchāryas give the *Sādhana*s as the avoidance of sense-pleasures and attachments; ceaseless worship of the Lord; listening to and singing the Lord’s glory; the grace of the self-realised souls and of God; the company of great souls is very important; it is difficult to get but once attained it never fails; for, the good and godly are not different from God himself; therefore, one should strive and strive for *satsanga* or the company of the good, and avoid completely the company of the bad.”

Acts of worship, singing of the Lord’s glory and listening to it are both means of stabilising one’s devotion and forms of that devotion itself. According to the dictum ‘यान्येव साधनानि तान्येव लक्षणानि’ what are means from one point of view and in one stage are the spontaneous emanation of the end itself, from another standpoint and in another stage. In fact, the whole thing is a continuous process, the means rising upon the substratum of the end, like waves on the ocean and then becoming part of it.

Therefore, we shall deal with these acts of worship etc., on a later occasion when we study the phases and forms of devotion. Of singing of the Lord’s glory, we have already spoken to some extent when we considered music as *Sādhana* and we shall come to it again later. We shall see now what Tyagaraja has to say on the other *Sādhana*s quoted above from Sankara and Narada.

The Sahana song *Ūrake* is a compendious utterance of all the requisites (*sādhana*s) of true *bhakti* :

Can Rama-bhakti be had easily by those who always cherish in their minds worldly life as

the ideal to be coveted? It must be difficult of attainment except for those blessed souls who regard family, relations and material wealth as evanescent; those who have the darsana of pious men, serve them constantly, listening to their instructions, meditate in their mind on Hari, realising that everything is full of Hari and thus attain salvation, and those fortunate people who, discarding worship characterised by *rājasa-guna*, always chant the Mantra of mantras (*viz.* Rama's Name) shining ever on the tongue of Tyagaraja.

Nitya-anitya-vastu-viveka, the discrimination of the mundane and spiritual values, the discarding of the former and the prizing of the latter, and *Vairāgya* or having no desire for enjoyment here or in the heavens, go together. We find Tyagaraja affirming the dew-like evanescence of worldly pleasures in *Nādupai* which is believed to be one of the clearly autobiographical pieces; we find him condemning sense-pleasures, wealth, *Kāma* and *Artha* and the valuing of mundane things in many a song of his. Both in teaching and practice, he shunned the rich and their flattery and the wealth that they would give. He asks :

‘Nidhi chāla sukhamā, Rāmuni sannidhi seva sukhamā,
nijamuga balku manasā’.

“Tell me in truth, O mind, is treasure highly
gratifying or the enjoyment of the presence of the
Lord?”

By playing on the words *Nidhi* and *San-nidhi*, as the true poet that he is, he underlines that God's presence is the better, the greater *Nidhi* or treasure. Further,

‘If you want to glut yourself, take to the more
delectable dishes of the nectar of Rama's thought
and devotion; why these curds, butter and milk?’

‘Dadhi-navanīta-kshīramulu ruchiyō Dāsarathi-dhyāna-
bhajana-sudhārasamu ruchiyō’.

‘Mamata-bandhana - yuta - narastuti sukhāmā, Sumati-Tyāgarāja-nutuni kīrtana sukhāmā.’

‘Sing of the Lord whom the wise Tyagaraja has praised. Do not indulge in flattery of mere men stuck up in their own petty egoism’.

He refers again to the fatigue of waiting upon princes, in the Ritigaula song *Nidaya galgute*.

To Tyagaraja, Sri Ramachandra was not only the great God, but, to the artist in him, God Himself was also the great savant and patron of Letters, who alone could fully enjoy the beauty and worth of his creations. Rama is the *Rasika* (*Deva Rama-Saurāshtra*), the *Rasika par excellence*, the *Rasika Siromani*. To whom else could he then, as an author, dedicate his works? Let me quote the text of a song in the rare Ranjani Raga which has recently attained some popularity :

‘O! *Dharmātman*! When I firmly believe that you are my wealth, you constitute my material needs, you are my God, how can I bring myself to flatter low fellows wallowing in the mire of life or dedicate my work to depraved men of the court’?

Durmārgacharādhamulanu
dora nīvana jālarā
Dharmātmaka dhana-dhānya-
Daivamu nīvai yundaga
paluku botini sabhaḷona
patita-mānavula kosagu
khalula nechchata bogadani Srikara
Tyāgarāja-vinuta

The contrast in *Dharmātmaka* and *patitamānavalu* is to be noted; God, the patron par excellence is the embodiment of virtue, whereas worldly patrons are the embodiment of vices; and the address *Srikara* at the end is also to be noted for the real lasting *Sri* or any reward worth aspiring for by dedicating

noe's artistic creations is to be sought from Him, the source of all worldly and non-worldly treasures, not from petty chiefs and local zamindars who could give a few chips. The Raga-name again is significant: *Ranjana* or pleasing is the end of an art; while other singers would yearn after the '*ranjana*' of rich men of the world, our Saint singers considered God alone as the proper patron for '*ranjana*'.

In his Yamunā-kalyāni song, *Nārāyana Hari*, Tyagaraja says :

‘Lord ! I do not rely on the transient wealth of the world. I shall not beg of rich men, flattering them with compositions in their praise. I shall not frequent places infested by greedy men possessed by the devil of desire and attachment ?’

Long before Tyagaraja, King Somesvara, one of the music authorities saluted by Tyagaraja (*Vidulaku - Māyāmalava - gaula*) said in the music section of his work *Manasollāsa* (A. D. 1131), when dealing with music compositions, that he who, out of avarice, sings of worthless men of the world becomes the object of censure by the good souls; on the other hand, he who sings of the Lord in devotion attains salvation :

यस्तु गायति लोभेन प्राकृतान् गुणवर्जितान् ।

स निन्द्यः स्यात् सतां मध्ये स हास्यायतनं महत् ॥

देवान् गायति यो भक्त्या तस्य मुक्तिर्भवेद् ध्रुवम् ।¹

which shows that not only is this tradition of shunning *narastuti* long established but has been recognised even in theoretical texts on the art.

Having denounced *Nara-stuti* and *Artha* in the above songs Tyagaraja condemns *Kāma* in another set of songs. In his piece in Bindumālīni '*Entamuddo*', he contrasts the superb beauty and charm of the Lord and the charms of women, and wonders why even great men allow themselves to be engaged in the thought of the latter. In *Menu jūchi mosa*, whose

1. I am quoting from the ms. of the unpublished portion of this work.

Raga, Sarasāṅgī, was probably chosen by Tyagaraja ironically, he debunks the so-called features of attraction in a woman.

‘ O mind ! Do not get deluded by the illusory personal appearance of women. If you only see their inside, you will realise that it is only a cloak over filth.’

In the Nātakuranji song, whose key quietens us down to a calm, Tyagaraja asks : “ How could Rama’s grace come O Mind, if you give yourself up to the senses, to *Natas* and *Vitas* ?”.

‘ Manasu vishaya-nata-vitulaku
osangite mā Rāmuni kripa
galguno manasā.’

In a Todi Divyanāma *Re Mānasa chinthaya*, Tyagaraja says that the Lord is a delighter of the hearts of only those, who have eschewed lust : ‘ Gata - kāma-jana - hridayārnavakalādhārūni ’, and in the auspicious Surati piece *Patiki hārati* he describes the Lord as the destroyer of foes like kāma, ‘ Kāmā-diripuvidārīki ’; even so, the Lord is inaccessible to those whose hearts are obsessed with pride—‘ Garva-mānasa-dūra ’ in the *Utsava*-piece in Sankarābharana ¹ ‘ *Sitakalyāna* ’.

We may cite the following pieces to illustrate *Iha-amutra-phala-bhoga-viraga*, i. e., absence of desire to enjoy any pleasures here or in the heaven : In *Vārījanayana* in Kedāragaula, he says :

‘ O Lotus-eyed Lord !.....I shall not accept wealth, progeny etc., which will only make me forget you even as Sugrīva did. I shall not accept chariots and horses and defeat kings even as Arjuna did. All the nine treasures that I desire are your japa. I will not get enmeshed in vain material desires.’

1. As ‘Gaurikalyānam’ is sung in this song the Raga chosen is Sankarābharana.

Varālandu kommani in Gurjari expresses this aversion for all boons and gifts other than Bhakti and Moksha :

‘ Is it fair for you to trick me by giving me boons when what I want is your Bhakti ? Prahlāda stands as a witness for those who do not hanker after small things and on whom the true greatness of devotion was conferred. Even for one like Dhruva who would want temporal gains, you would give the highest and permanent position. Therefore, offer me no boons, offer me your grace.’

‘ Varālandu kommani nāyandu
vanchana seya nyāyamā.’

All our poets, teachers and philosophers have observed that it is the most difficult thing to secure human birth, *Manushya Janma*, and having attained it, one must make good by striving for the *summum bonum* and not dissipate oneself and let go the grand opportunity given. This hard-earned human life is short and the careful man will be up and making hay while yet the sun shines. Says Tyagaraja :

“ Understanding the opportunity afforded, one must acquire merit ; otherwise the fool might as well not exist ”. — —

Samayamu delisi punyamularjinchani kumati
yundiyemi poyi yemi (Asāveri).

In his *Proddu Poyenu* in Todi, Tyagaraja says :

‘ Time is fleeting, O Mind ! Set about in earnest to worship Rama. Of the life-time, a portion is spent in sleep and another in enjoyment of sense pleasures. Rising early, one spends his time in flattering men at the prompting of his three-fold worry (*tapatraya*) and goes about like a bull, eating at any place, anything that he can get and wastes himself out in ignorance. Immersed in the

seemingly attractive samsāra, he spends some time ; then, he spends another portion of time in gossip with other worldly-minded men. For a time, he transports himself in the joys of family and wealth and gets infatuated. Disappointments however come and then he droops down. Suddenly the sight of the successful neighbour oppresses him with jealousy. By this time, old age claims him and renders him decrepit; he attempts now to perform some meritorious rite or ritual and even while doing it, mistakes, greed and miserliness make him a prey to *Rajoguna* and without getting any peace thereby, he gets a fresh term of restlessness.'

Cf. Sri Sankara in his *Vivēkachūḍāmani* :

जन्तूनां नरजन्मदुर्लभमतः पुंस्त्वं ततो विप्रता etc.

Also the well known verse in Bhartrihari's *Vairāgya-sataka*—

आयुर्वर्षशतं नृणां परिमितं राज्ञौ तदर्थं गतं
तत्सार्धस्य परस्य चार्धमपरं बालत्व-वृद्धत्वयोः ।
शेषं व्याचिद्वियोगदुःखसहितं सेवादिभिर्नीयते etc.

The Lord has given us excellent limbs and faculties and in what greater work can we employ them well than in the service of the Lord Himself? Kulasekhara gives each limb of his the following duties :

जिह्वे कीर्तय केशवं मुररिपुं चेतो भज श्रीधरं
पाणिद्वन्द्वं समर्चयत्युत्कथां श्रोत्रद्वयं त्वं शृणु ।
विष्णुं लोक्य लोचनद्वयं हरेर्गच्छाद्द्विप्रयुग्ममालयं
जिघ्र प्राण मुकुन्दपादतुलसीं मूर्धनमाधोक्षजम् ॥ *Mukundamālā*.

“O Tongue! praise the Lord. O Mind! adore him. Ears! hear the glory of Achyuta. Eyes! see Lord Vishnu. Feet! walk to his temple.

Nose ! inhale the Tulasi of Mukunda's feet.
O head ! bow to the Lord."

The *Bhāgavata* also calls upon the devotee to dedicate every limb and faculty to the service of God. Ambarīsha, the *Bhāgavata* says, did so :

स वै मनः कृष्णपादरविन्दयोः
क्वांसि वैकुण्ठगुणानुवर्णने ।
करौ हरेर्मन्दिरमार्जनादिषु
श्रुतिं चकाराच्युतसत्कथोदये ॥
मुकुन्दलिङ्गालयदर्शने दृष्टौ
तदभ्युत्थगात्रस्पर्शेऽङ्गसंगम् ।
घ्राणं च तत्पादसरोजसौरभे
श्रीमत्तुलस्या रसनां तदर्पिते ॥
पादौ हरेः क्षेत्रपदानुसर्पणे
शिरो हृषीकेशपदाभिवन्दने ।
कामं च दास्ये नतु कामकाम्यया
यथोत्तमश्लोकगुणाश्रया रतिः ॥
एवं सदा कर्मकलापमात्मनः
परेऽध्वियङ्गे भगवत्पद्मोक्षजे ।
सर्वात्मभावं विदधन्महीमिमां
तन्निष्ठविप्राभिहितः श शस ह ॥ IX. 4. 18-21.

Tyagaraja takes up this idea and pities those misguided men who put their limbs, bodies and faculties to other and despicable uses. 'Is it for these activities that the body has been nurtured' he asks in a Mukhārī song.

'Without using the body for Your service and for getting nearer to You, people wander here and there, slaves to desires. Without constantly attempting to earn the grace of Your look, people

cast wistful eyes upon women. Without always engaging themselves in singing Your name, people waste their time in gossip. Without using their hands for worshipping You, they stretch them for receiving gifts. Without using their legs to make *pradakshina* of the temple, people run about, for receiving *dakshina*. They do not acknowledge that they are Your own. Yama, therefore, jubilantly claims them as his own. Is it for this that the body has been nurtured ?

Indukā ī tanuvunu benchina
 nī sevakuleka nīdu chentakurāka
 āsa dāsudai atulitu dirigu
 niratamu nī drishti neyārjinchaka
 orula bhāmalanu orajūpulu jūchu
 sāreku nāmasmarana jeyaka
 yūri mātalella yūraka vadaru
 karamulato pūja gāvimpakadāchi
 dharalona leni durdānamulaku chāchu
 vāramu nī kshetra varamula chuttaka
 bhūriki mundugā pāripāri tirugu
 nīvādani peru nindu vahinchaga
 nāvādani Yamudu navvuchu bādhinchu
 rāvayya Sṛī Tyāgarāja vinūta ninnu
 bhāvinchaka proddu bāragottukone

. In his better known Nilāmbarī song *Ennaga manasu-kurāni*, Tyagaraja asks :

“ What is the use of the eyes and their brightness if they do not feast upon the beauty of the Lord ? What is the use of having a body which is not for embracing with love the blue-hued Lord ? Of what use are the hands which do not worship the Lord with flowers ? Why have a tongue which does not sing of Rama ? ”

As to the acquisition of the *sādhana*s of mental tranquility, self-control, *sama*, *dama* etc., in his well-known *Nidhi chala sukhama*, quoted already, Tyagaraja asks in the first charana :

“ Is it happier to bathe in the Ganges of *sama* and *dama*, or in the miry, stagnated well-water of evil sense pleasures ? ”

Dama-samamanu Gangā-snānamu sukhama
kardama-durvishaya-kūpasnānamu sukhama.

In *Samayamu delisi* (Asāveri), he insists of *sama* being present with *Bhakti* : Samatatodi dharmamu jayamegāni.

That all this incessant avarice, exertion and accumulation is of no point, is the burden of his Desiya Todi song, *Rūkalu padivelu*.

‘ Though you may have tens of thousands of rupees, what you actually need is a handful of rice. Though you may have an immense quantity of clothing, you need only one for wearing. Though you may possess extensive territory, you require only three cubits of space to lay your body to rest. Though you may have hundreds of varieties of cakes, you can take only as much as your mouth can hold. Though the river may be full of water, you can draw from it only as much as your vessel can hold.’

The great need for *sama* or mental tranquility is rightly emphasised by Tyagaraja in a whole song, where he drives home the teaching that if the mind has not ceased to be feverish, no learning and no austerity is of any use. Who does not know Tyagaraja’s song in *Sāma* ?

“ Without *sānti* or tranquility, there is no happiness, be he one who has controlled his senses, be he a *Vedāntin*, be he possessed of family and wealth, be he one who has done *japa* and *tapas*,

be he a scholar in *Vedas* and *Sastras*, be he a performer of *Yagas* and other meritorious *karmas* and be he one who has established himself as a renowned *Bhāgavatar*.”

Sāntamuleka soukhyamuledu sārasadalanayana
dāntunikaina vedāntunikaina
dārasutulu dhanadhānyamulundina
sāreku japatapa sampada galgina
āgama sāstramulanniyu jadivina
bāguga sakala hridbhāvamū delisina
yāgādikarmamulanniyu jesina
bhāgavatulanuchu bāguga beraina

The active cultivation of these when aided by Lord's grace endows us with the spiritual requisites: In his *Ārabhi Pancharatna*, the Saint says that happiness born of quietude, self-restraint, contentment etc., is a blessing bestowed by the Lord Himself: 'Dama-samādi-sukhadāyakudu'.

‘Āchāryavān veda’ (आचार्यवान् वेद), says the Veda. In all schools of our philosophy and religion, one is to imbibe the teaching from a Guru. The living contact of a teacher is a basic feature, not only of our spiritual knowledge, but also of all our literary and artistic knowledge. I mentioned in the previous chapter how Narada, the first and foremost Bhāgavata-musician, was considered by Tyagaraja as his greatest teacher on whom he composed about four pieces. The absolute need of a Guru for any *Sādhaka* is the subject of a Gaurīmanohari piece:

‘Guruleka yetuvanti guniki deliyagabodu
karukaina hridroga gahanamuna gottanu Sadguru
leka yetuvanti’.

“Without a Guru, whatever might be one's merits and qualities, it will not be possible to cut the deep forest of this mental disease or to acquire knowledge or wisdom.....A Guru alone will

“be able to protect one by administering, with love, the medicine of spiritual initiation and enlightenment, and to keep the mind free from attachment”.

In his Dhanyāsi song *Nichittamu nirmalamu*, Tyagaraja conceives God Himself as the Guru, who like the soap-nut clarified his mind, like the bee stung him and converted the pupil into Himself, like the Sun destroyed the darkness and like the philosopher's stone transformed the base metal of his nature into gold.

Among the *Sādhana*s mentioned by Narada in his *Bhakti Sūtras*, which I quoted at the beginning, the seeking of the company of the great souls, *Sat-sanga*, was spoken of as highly efficacious. Narada considers it as the chief *Sādhana* and deems the good souls as God Himself. The *Bhāgavata* stresses the need for *Sat-sanga* again and again. Sage Kapila says in his teachings to his mother Devahūti (III. 25-24-5):

त एते साधनवः साध्वि सर्वसङ्गविवर्जिताः ।
 सङ्गस्तेष्वन्य ते प्रार्थ्यः संगदोषहरा हि ते ॥
 सतां प्रसङ्गान्मम वीर्यसंविदः
 भवन्ति हृत्कर्णरसायनाः कथाः ।
 तज्जोषणादावपवर्गवर्त्मनि
 श्रद्धारतिर्भक्तिरनुक्रमिष्यति ॥

Again Rishabha, in his teachings, observes that the resorting to great ones is verily the door to liberation. It is a matter of common knowledge that great conversions of worst men have taken place at such holy contacts.

महत्सेवां द्वारमाहुर्विमुक्तेः
 तमोद्वारं योषितां सङ्गिसङ्गम् ।
 महान्मस्ते समचिताः प्रशान्ताः
 विमन्यवस्तुहृदस्साधवो ये ॥ V. 5. 2.

In the Lord's own *Upadesa* to Uddhava in the XI book, we read :

ततो दुःसङ्गमुत्सृज्य सत्सु सञ्जेत बुद्धिमान् ।
 सन्त एतस्य छिन्दन्ति मनोव्यासङ्गमुक्तिभिः ॥
 सन्तोऽनपेक्षा मन्त्रिताः प्रशान्ताः समदर्शिनः ।
 निर्ममा निरहङ्कारा निर्द्वन्द्वा निष्परिग्रहाः ॥
 तेषु नित्यं महाभाग महाभागेषु मत्कथाः ।
 संभवन्ति हिता नृणां क्षुषतां प्रपुनन्त्यथम् ॥ XI. 26. 8

Neither *Yoga* nor *Sāṃkhya*, neither *Dharma* nor recital of sacred scriptures, neither *Tyāga* nor any other benefactions and gifts, neither austerities nor sacrifices, neither holy places nor practice of yogic injunctions, bring God to one as the contact of the great men does, the contact which destroys all other evil associations. The Lord says :

न रोधयति मां योगो न सांख्यं धर्म एव च ।
 न स्वाध्यायस्तपस्त्यागो नेष्टपूर्तं न दक्षिणा ॥
 व्रतानि यङ्गच्छन्दांसि तीर्थानि नियमा यमाः ।
 यथावदन्धे सत्सङ्गः सर्वसङ्गापहो हि माम् ॥ XI. 12. 1-2.

One of his five epic songs, in the most auspicious Raga, Sri Tyagaraja wholly devotes, most significantly, to the great souls, the *Mahānubhavas* :

‘Salutations to all noble souls !
 ‘Salutations to all those noble souls who see the
 beautiful face of the Lord in their own hearts
 and enjoy infinite bliss !

‘Salutations to all those noble souls who have
 realised the Lord of incomparable beauty, the
 delighter in the singing of *Sāman* ! All those
 noble souls who roved the deep forest of their
 hearts and found the Lord's image !

‘ All those noble souls who have offered the lotuses of their hearts at the feet of the Lord ; who have necklaces shining with the gem of the Lord’s qualities, who with knowledge, friendship and grace, bless the world with their ambrosial looks ; who in proper form and with the knowledge of *svara*, *laya* and *rāga*, sing sublime songs on the supreme Lord who is the redeemer of the fallen ; who have the direct vision of the majestic gait of the Lord and get enthralled and immersed in the ocean of bliss !

‘ All those great ones, the noble Bhāgavatas, sages, and gods, the Moon, the Sun, Sanaka, Sanandana, the Dikpālas, the Devas, the Kimpurushas, Prahlāda, Nārada, Tumburu, Ānjaneya, Siva, Suka, Brahma and the Brahmans, the holy ones, the great and imperishable souls that are in eternal enjoyment of *Brahmānanda* !

‘ All those who have known Your mind and have discarded the false faiths, and who enjoy the bliss of singing the praise of Your *gunas*, Your form, the greatness of Your Name, Your prowess, Your tranquil mind and Your truthful word !

‘ All those who have known the secrets of the Bhāgavata, the Rāmāyana, the Gītā, the Vedas, Sāstras, Purānas, and the six sects of Siva and other deities, who have understood the mind of all the thirty-three crores of gods, all those who attain to a long life with the joy of *Bhava*, *Rāga* and *Laya* and attain endless bliss !

‘ Salutations to all those great souls, the friends of Tyagaraja !

‘ Salutations to all those who with hearts flooded with love call forth His Name and are the true

servants of the Lord praised by Tyagaraja, salutations to all those great souls !'

The books are mere faggots, it is the Guru and the Sādhus whose contact gives the igniting spark. Says Tyagaraja, in his song *Buddhi rādu* in Sankarābharana :

'Wisdom won't come, even though one has mastered all the great branches of learning, if one does not imbibe them through the words of the great ones.

'Though one does a good deal of charity with grains and money, if one has not drunk deep of the nectar of the words of the great ones, the single-minded devotees of the Lord, wisdom won't dawn.

'One may read the Bhāgavata, Rāmāyana and other sacred books, but until one associates with those who have a true knowledge of the significance of God's *Avatāra* among men, one will have no wisdom.

'Though one might practice Yoga and attain Siddhis, wisdom will not be his, if one has not gained the friendship of Rama's devotees.'

Buddhirādu buddhirādu
 peddala suddhulu vinaka
 buddhirādu buddhirādu
 bhūri vidyala nerchina
 dhānya dhanamula cheta
 dharmamentayu jesina
 nānyachitta bhaktula
 vāgamritapānamu seyaka (Buddhi)
 mānaka Bhāgavata Rāmāyanamula jadivina
 mānushāvatāra charita marmajnula jatagūdaka
 yogamulabhyasinchina (Buddhi)
 bhogamulento galigina
 Tyāgarāja nutudau Rāmadāsula chelimi seyaka.

We find here an excellent summary of what the Bhāgavata has said on the value of and the need for *Sat-sanga*.

In a Punnāgavarāli song, Tyagaraja exclaims at the gain of *Sat-sanga*, as a great good fortune :

‘ Inta bhāgyamani nirnayimpa
Brahmendrādula taramā ?
Chintaniya Srī Rāghava ninu madi
chintinchu sujanula pūjinchinavāri.’

‘ Is it possible to measure the good fortune of those who get and worship the great ones who meditate on the Lord ? Dullards and people of unsteady minds, heinous sinners and those who have no hope of salvation, if only they join the company of those that worship you, the Matchless One, they will become equally blessed.

‘ Those who grovel in *Māyā Samsāra* and are immersed in lust and similar vices, if only they seek the darsana of those Bhaktas who have real faith in the Lord and are always floating in the flood of Lord’s contemplation, they will be equally blessed.

‘ Those that follow the drab routine of life without knowledge of the Truth, those that do not tread the path of *Dharma*, if only they think of the rare fortune of the pure-minded, who meditate upon the bliss of enjoying the Lord’s *gunas*, they will be equally blessed.’

While it is imperative on the part of the aspirant to resort to a Guru, the obligation on the part of the great souls has not been left unemphasised. It is generally believed that the ideal of seeking life and trouble, again and again, to be of service and help to erring humanity is Buddhistic. It is really not so. The ideal of saints going about to bless the deserving aspirants,

of *Jivanmuktas* still continuing here for *loka-sangraha*, is found in Hindu scriptures. The entire idea of *Guru* and *Sat-sanga*, which has assumed this necessary emphasis in our scheme of spiritual endeavour, is a complete refutation of the criticism. Let me quote one of the fine verses in the hymn of Prahlāda to God Krishna in the *Bhagavata*. Prahlāda criticises the mute penance-doers, retired in forests, endeavouring for their own single salvation, oblivious of the sufferings of the erring masses, and he says that he does not desire his own absolution until these pitiable people have all been taken along.

प्रायेन देव मुनयः स्वविमुक्तिकामाः

मौनं चरन्ति विपिने न परार्थनिष्ठाः ।

नैतान् विहाय कृपणान् विमुमुक्ष एकः

नान्यं त्वदस्य शरणं भ्रमतोऽनुपश्ये ॥

It is in such a mood that Tyagaraja exclaims : ‘ Are there no great men here to protect these pitiable people

‘ Evarina lera peddalu
ilalona dīnula brova ’

Here again, we may note a sense of irony in the name of the Raga, which is Siddha-sena. ‘ There are armies of realised souls - Siddha-sena ; would not one of these come and uplift these fallen souls ? ’—is perhaps the suggestion.

I have touched here upon only such songs of Tyagaraja as have a greater or fuller reference to the subject of *Sādhana*. There is however hardly any song of his which does not point out to us the discrimination between the mundane and spiritual values, does not call upon us to develop *Vairāgya* towards material acquisitions and sensual gratifications and does not show the need to develop contentment, mental poise and love for the godly souls who alone can bring to us the Kingdom of God.

CHAPTER IV

REFORMIST ZEAL

“ *Adi Kādu Bhajana* ”

IN all walks of life, in the pursuit of any laudable activity, when a large number of persons take to it, and with passage of time the prestige of association with that activity grows and could be taken advantage of, the ideals are not always well kept up and corruptions set in. Owing to ignorance, idleness, vanity, avarice and other extraneous motives, there arise among the adherents misguided innocents, formal token-followers, imposters and several categories of exploiters. It therefore becomes necessary for those that realise the ideals in truth to endeavour to emphasise the fundamentals, criticise the non-essential aberrations and condemn all abuse and exploitation. In this country, where religious and spiritual pursuits are with the people so much, there is no end to these kinds of defects developing on a large scale; and time and again, our writers and saints have tried to purge the movements of all accumulations thrown up by the deficiency of men's ability and character,—*Purusha-dosha*. The true *Bhakta* and *Jñānin* that Tyagaraja was, he saw around him dry disputants among scholars, tiresome ritualists among performers of *Karmas* and those who made a livelihood out of their formal allegiance to the role of *Bhāgavatas*. All these, Tyagaraja denounced thoroughly. Many of these songs form interesting reading, as Tyagaraja employs in them a large number of similes and analogies. We find in them Tyagaraja's poetic gifts, his satire and sarcasm.

We had occasion to refer to Tyagaraja's ideas on how best the art of music should be cultivated and his criticism of those who had no grasp of the high significance of that art and degraded it by their association. We shall presently speak of his reformist zeal manifesting in the field of *Bhakti*.

Tyagaraja bemoans in a number of songs the ignorant, the misguided and the vicious, and how they waste their time and ruin their life. Three long *Divyanāmas* of his may specially be mentioned for the comprehensive survey the saint makes of the ways of these men: *Enduko бага teliyadu* in Mohana, *Evaru teliyanu* in Punnāgavarāli and *Rāma Ramakrishnā yanare* in *Gaulipantu*.

They do not realise that the body is perishable, and material possessions evanescent like dew, and go on building big houses, gathering servants, filling their stomachs and fattening their bodies ; employing iniquitous ways, they cheat others of their money, run after women like dogs after bitches, fall prey to several diseases, and waste their patrimony and become the object of derision.

Others there are, Tyagaraja adds, in *Evaru teliyanu*, in his scathing style which comes into prominence in songs of this type, who wander from place to place coveting others' money and women ; who quarrel with parents at the instance of their wives ; and who indulge in falsehood and the flattery of the rich.

Look at this table of vices in the *Gaulipantu* song above referred to :

Indulging exultantly in hypocritical talks, with envy for others' prosperity, but still passing kind words to them, with sweet talk on the lips and poison at heart—vices, losing themselves in which men are unable to take to the path of redemption shown by Tyagaraja.

Similarly, in three other pieces, Tyagaraja projects the picture of a true devotee. In a *Varāli* piece, *Karuna elāgante*, Tyagaraja defines the person to whom the grace of God will come :

He will not utter a lie, will not approach low people with requests, will not wait on kings even,

will not eat flesh, will not drink, will not do injury to others, will not refrain from study, will not seek the three cravings for wife, wealth and progeny, will not exhibit any exultation even if he should become a *Jivanmukta*, will not be deceitful or treacherous, will not be fickle-minded, will not make himself unhappy and, believing full well that there is the eternal witness of the Lord, will not swerve from his aim.

The blessed soul is the subject of a Kāpi song *Atade dhanyudu* :

He alone is blessed who constantly meditates on the lotus feet of Rama and who, unflaggingly engaged in the singing of the Lord's name to his heart's delight, dances in the Lord's presence; who is cheerful, seeking the company of the good, frees himself of all worries and keeps himself joyous; who, realising that all else is false, wards off the six inner enemies which hide the real Truth from him, and reposes his entire faith in Sri Rama; who knows the real significance of Rama Nāma, who turns his high birth to good account, and who does not put on false garbs out of greed and does not deceive himself.

Listen to this conduct of the devotee in Begada, *Bhaktuni chāritramu* :

O Mind! listen to the conduct of a devotee of Sītārāma! the devotee who, without attachment to sense-pleasures, seeks Him, becomes a *Jivanmukta* and enjoys supreme bliss. Such a devotee should not boast of his having done *Japa* and *Tapas*; he should not behave or speak like a hypocrite; should not be weak, fickle-minded and lost in attachments; should not regard material prosperity as real; should never make distinction

between Siva and Mādhava, should make no profession out of his qualifications; should not allow the sway of *Rajas* and *Tamas*, should not desist from yogic practice and should never forget Sri Rama.

Regarding the Lord's Name Tyagaraja says, it should be recited and repeated, but such repetition is to be impelled by constant devotion to the Lord. Otherwise, one does not know the real sweetness of the Lord's Name. A mere lip-repeater is like a male putting on the female's dress; but could he understand and enter into the true character of a chaste wife? From such masqueraders, no good will come; one can as well hope to draw milk from a tiger in a cow's skin. This is what he says in his familiar Kharaharapriyā song *Rāma niyeda* :—

Rāma niyeda prema rahitulaku
nāma ruchi telusunā, O Sita-Rama
kāminī vesadāriki sādhvī nadata
emaina telusunā rīti,—
... ..
puli go-rūpamaina ... sisuvu pālu galguna.

A song in Madhyamāvatī, *Nalīna lochana*, asks :

If one does spurious *dhyānam* like a crane, will
his object of salvation be fulfilled ?

Konga vanti dhyānamu jesine
dana korika gonasāguna.

If one does penance with attachment and avarice,
will he attain salvation ?

Rāga lobhamulato dapamu jesite
baragati galuga nerchūna.

It is not *Bhajana* as such but true *Bhajana* of the Lord that is the means of welfare in the hereafter—Para-loka-sādhana; such true *Bhajana* is what one does without lust, avarice,

delusion and other sins and it is such a *Bhajana* that is the effective antidote of the ills of mundane life and the trans-migratory cycle.

Smaralobha mohādi pāpulanu
smariyinchake Sri Ramabhajana
para loka sādhaname manasā etc.
(*Paraloka* - Pūrvakalyāni)

The futility of *Bhajana* done for vanity and advertisement is mentioned in *Tappagane* in *Suddhabangala*—(Meppulakai koppulugalameti janula jūchi bhajana).

In his Nāyaki song *Kanugonu saukhyamu* which is one of the pieces containing express mention of Tyagaraja having had direct *darsana* of the Lord, he says in the charana :

“Those who cheat the world by posing themselves as *jñānins*, unable to control their mind, with body in one place and mind in another, but wearing duly the appropriate garb, these can never succeed.”

Tanu vokacho manasokacho
dagina veshamokacho nidi
janula nechu vāriki
jayamaune-

The futility of mere learning, *Japa*, *Tapas* and *Siddhis* and the unavailing character of sacrifices, material acquisitions etc., are expressed in *Padavinī sadbhakti* in *Sāla* Bhairavi :

“It is real status if one attains true devotion. Is it status to be learned in *Vedas*, *Sastras* and *Upaṇishads*? Is it status to possess wealth, wife, children, chunam-built house, riches and friendship with kings? Is it status to impose on the world with one's *japa*, *tapas* and miracles? Is it status to secure temporal enjoyment through *Yāgas* performed with attachment and avarice?”

Padavinī sadbhaktiyu galgute
 chadivi Veda Sāstropanishattula
 satta deliyalenidi padaviyā ?
 dhana dāra sutāgāra¹ sampadulu
 dharanīsula chelimiyoḥka padaviyā ?
 japatapādiyanimādi siddhulache
 jagamula nechutayadi padaviyā ?
 rāga lobhayuta yajnādulache
 bhogamulabbutayadi padaviyā ?
 Tyāgarāja nutudau Sri Rāmuni
 tattvamu deliyani doka padaviyā ?

The *Animādi siddhis* referred to here, the miraculous powers one secures by yogic practices, are really impediments to the highest *Siddhi* of salvation. Patanjali says in his *Yoga sutra* :

ते समाधावुपसर्गाः व्युत्थाने सिद्धयः ।

In his song in *Nāḍavarāṅgini*, *Nripalavala* Tyagaraja translates the above *sutra* of Patanjali :

“People desiring salvation adopt the *siddhis* as means, but they find that these prove obstructive to their real purpose and finally realise that they have been deluded.”

Apavarga phalakāmamulanu, jūchi addamai
 animādi siddhula mosā buchchedarayyā.

In *Edutanilichite* (Sankarābharana), Tyagaraja declares that he cannot ask for boons: Varālu aduga jālarā.

“Adi kādu bhajana”, “that is not adoring the Lord says he in another piece in *Yadukula Kāmbhoji*,

“if one at the same time hankers after greatness, indulges in sensual enjoyment, puts on false garbs to gain the approbation of people and goes on merrily.”

1. Another reading here is ‘suta sudhāgara’.

“*Telialeru Rama*” in Dhenuka characterises well those that put on the marks of devotion and are really like bulls driven over long distances by their own greed.

“People who roam about with confused mind and with the sole purpose of earning money in the guise of great pious men, bathing early in the morning, smearing their bodies with ashes, counting their fingers as if in *Japa*, can never know the path of devotion.”

The Bindumālini song *Entamuddo* refers to pseudo-*Bhāgavatas*, Bhāgavataveshulu, who are like vessels that contain milk, but can never know the taste of milk.

Attamida kanulu āsaku-dāsulai satta
bhāgavata vesulairi
dutta pāla ruchī deliyu sāmyame.

It is, as the Sanskrit verse says, like an ass that carries a load of sandal and knows the load but not the fragrance of the sandal :

यथा खरश्चन्दनभारवाही भारस्य वेत्ता न तु चन्दनस्य ।

or as the Tamil *Siddhar* sang “Will the cooking pot know the relish of the curry?”

சட்ட சட்டி சட்டுவம் கறிச்சுவை தான் அறியுமோ ?

“Men of Kali can never appreciate the glory of the Lord. Can a bull enjoy *aval* ? These people wear the mask of devotees, only for the sake of their family, wealth, name, fame and status”, says a piece in Kuntalavarāli :

Kalinarulaku mahimalu delipi emi phalamana leda
ilanu velayu vara vrishabhādulakatu-
kula ruchī deliyu chandamugāni
dārasutulakai dhanamunakai yūru peru-
lakai bahu pedda tanamukai
sāreku bhaktavesamu gonu vāriki—

To those who sail under the cloak (*vesha*) of *Bhaktas* and *Bhāgavatas*, Tyagaraja makes many references.

The observance of mere rituals, forms and empty rites receives its due share of condemnation at Tyagaraja's hands. In his Ābhogi piece *Manasu Nilpa* we read :

“ If one has not the power to control one's mind,
of what avail is ringing the bell and conducting
pūjā ? If one is a scamp, of what avail is it to
bathe in the Kāverī or the Gangā ? The *Soma-*
yāji's wife has run after a beautiful paramour
and the *Somayāji* expects a berth in heaven ! If
the voluptuary and the irate perform *Tapas*, of
what avail will it be ? ”

Manasu nilpa sakti leka bote .
madhura ghanta virula pūja emi jeyunu
ghana durmadudai tāmunigite
Kāveri Mandākinī yatu brochunu
somīdamma sōgasugāndra gorite
sodayāji svargarhudauna
kāmakrodhodu dapambonarchite
gāchi rakshinchuno Tyagarājanuta.

In *Manasu svādhīna* in Sankarābharana he points out that if the mind is not under control, there is no use of Mantra, Tantra and Tapas and if mental control is achieved, there, is, again, no use of these.

Manasu svādhīnamaina yāghanuniki
marī-mantra tantramu lela ?

On the other hand, in his Rītigaula song *Paripālaya*, he elaborates the idea of the true worship of God in one's own mind, *Mānasapūjā* or *Bhāva pūjā* :

My body is your favourite abode (*Pūjāgriha*); my
steadfast mind, your golden throne ; my medita-
tion of your beautiful feet is the Gangā water ;

my attachment is your beautiful dress ; my praise of your glory, your sandal-fragrance ; my remembrance and recital of your name is the full-blown lotus for you (cf. *Nāmakusumamulache*) ; the fruits of all my past misdeeds is the incense to be burnt before you ; my devotion to your feet is the all-day lamp to you ; the very fruit of this kind of superior worship that I do is the food-offering to you ; the lasting bliss that I derive is the *pāṇ* (Tāmbūla) for you ; my seeing you (*darsana*) is the waving of light before you ¹.

“The adoption of *Asramadharmā*, i.e., *Sannyasa* is not necessary for one who has realised everything in God.”

Anni nī vanuchu yenchina vāniki
āsrāma bhedamu lela.

In his Jayamanohari song, *Ni bhaktibhāgyasudhā*, he says that the mere performance of *Vedic* rituals will only increase distress and entail further bondage of birth and death.

To those who go on plunging in water like fish, Tyagaraja says, in a Dhanyāsi song, there is no merit in such plunges in holy water, but what is really wanted is purity of heart :

“Dhyana of the Lord is itself the most efficacious *Gangā-snāna* ; but such *Dhyāna* should be done with a mind free from longing for other's wealth and women and which does not injure others by word or deed, but is wholly longing for the Lord. Any number of plunges in *Tirthas* will not remove the stain of deceit and treachery.”

1. This echoes the 'mental adoration'—Rama-mantra purascharana and bhāvana described in cantos 13 and 14 of the *Sundara Kanda* of the *Tattvasamgraha Ramayana*. See my article on this work in *Annals of Oriental Research, University of Madras*, Vol. X, Part I,

1 Dhyāname varamaina Gangāsname manasā
 vāna nīta munuga munuga loni
 vanchana drohamanu karabonā ?
 para dhana nārīmanulanu dūri
 paranindala parahimsalamīri
 dharanu velayu Srī Rāmuni gori
 Tyāgarāju delusukonna Rāma—

Cf. above : ' the contemplation of your blessed feet is the holy Gangā-water '—' Supada-dhyānamu Gangā jalamu '.

Similar in import is his equally familiar piece in Todi, *Kotinadulu*, which emphasises that it is the Lord who is responsible for all sanctity which shrines, holy waters etc., possess, *Tirthakara* as the *Vishnu sahasranāma* puts it effectively, and it is therefore useless merely to wander on *Tirthayātras*, without the constant thought of the Lord. It is indeed God who gives us the fruit of all such observances as bath, *japa*, penance and contemplation : ' Snānādi jāpa tapa yogadhyāna samādhi sukhaprada Sitānatha ' (*Ninne bhajana-Nāta*).

Having pointed out the futility of mere *Tirtha-snāna*, Tyagaraja speaks of the meaninglessness of long journeys to *Kshetras*, when the Lord can be seen in one's own heart ; in his song, *Nadachi nadachi* in Kharaharapriyā, he observes :

" If bathing often, fasting, closing one's eyes etc.,
 constitute all that is to be done, surely there are
 others, birds and animals, who will get first places
 in Heaven."

Tyagaraja elaborates this idea in his Sāveri song *Balamu kulamu* :

" Crows and fish dive, does it become the regular
 morning ablution ? Cranes close their eyes. Does

1. Cf. Purandaradasa's song 'Smarana onde sālade' where the Saint says in the third charana ' Sakalatirtha yātreya mātīdandha nikhilapunyadā phalavu.....Vitthalanu namada-smarana onde sālade,

it become divine contemplation ? Goats eat only leaves. Is that *Upavāsa* ? Birds soar high, but do they compare with the sun or the moon ? Monkeys residing in forest do not become *Vāna-prasthas* ; and unclad children cannot be deemed *Avadhūtas*."

Nīta kākī mīnu munuga
niratamudayasnānama ?
tetakanulu kongā gūrcha
Devadevadhyanāma ?
patramalunu meyu meka
balamaina upavāsama ?
chitrapakshu legaya sūrya
chandrulaku sāmyamā ?
guhala veshā kotulunte
gunamu kalgu maunulā ?
gahanamunānu kotulunte
ghanamau vanavāsamā ?
jangamulu baluka kunte
sangatiḡā maunulā ?
angamu muyyani bālulu
yapudu digambarulā ?

Kathakas recite a Sanskrit verse also in this same strain :

मीनःस्नानपरः फणी पवनभुक् मेषस्तु पर्णाशनः
नीराशी खलु पाषकः प्रतिदिनं शेते बिळे मूषिकः ।
भस्मोद्धूतत्परोऽपि च खरः ध्यानेन युक्तो बकः
इत्येवं न हि यान्ति मोक्षपदवीं श्रीकृष्णभक्तिं विना ॥

Vicariously ¹ making himself the subject, in his *Darsanamū-seya nā taramā* in *Nārāyanagaula*, Tyagaraja points out

1. See also below under the devotional moods in the chapter on phases of 'Bhakti', those songs couched in a confessional style. In fact this chapter on 'Sādhana' can be illustrated by further examples from songs cited in the chapters to follow couched in penitent mood or affirming his qualifications and asking for God's grace.

graphically the difference between seeing the Lord really and the going to a temple, gazing there at the tower, the pillars, the dance of youthful courtesans, the rows of light, the wonderful *vāhanas* and the ladies who come there, and in between talking some scandal about others. How few amongst us can refrain from such sight-seeing and from being *Bahir-mukha*, and concentrate on muttering the two letters of Siva in the temple?

Darsanamu seya nā taramā ?
 parāmarsinchi nīvu nanu manninchavalenu Siva
 gopurambulanu kadu goppa kambhamula bhū—
 sthāpitambagu silala tarunula yāṭalanu
 dipāla varusalanu divyavāhanamulanu
 pāpahara ! sevinchi bahirmukhundaiti Siva
 tarali padiyāru pradakshanamulonarinchi
 paraninda vachanamula bāguganāduchunu
 orula Bhāmala jūchi yuppongitiṇi gāni
 vara Sivākshara yuga japamu seyanaiti Siva.

It is quite common for even the learned amongst us to set much store by our astrologers and to spend time, energy and money on the propitiation of planets. Not to mention times when we or those nearest fall seriously ill, when astrologers follow, with as little success, the doctors, we indulge in *Graha priti* at every step in all our religious rites. When we do all this we should not forget that the planets reflect only the power of the Lord and show only the light which they derive from the Great Effulgence,

तमेव भान्तमनुभाति सर्वं
 तस्य भासा सर्वमिदं विभाति ।

and that Time itself and all its phases are only the All-pervading Lord,

तिथिर्विष्णुस्तथा वारः नक्षत्रं विष्णुरेव च ।
 योगश्च करणं चैव सर्वं विष्णुमयं जगद् ॥

Therefore to meditate on the Lord's feet and do a thing, is to secure for the act the most auspicious time and the strength of all planets and stars :

तदेव लग्नं सुदिनं तदेव ताराबलं चन्द्रबलं तदेव ।

विद्याबलं दैवबलं तदेव लक्ष्मीपतेरंग्रियुगं स्मरामि ॥

Purandaradās puts in a song of his the verses cited above, which we utter in our *Sankalpa* at the beginning of all religious acts :

Sakala-graha bala nīne sarasijāksha
nikhilavyāpaka nīne visvaraksha
Ravi Chandra Budha nīne Rāhu Ketu nīne
Kavi Guru Saniyu Mangalanu nīne
divārātriyu nīne etc.

Taking after the master's *Sakala graha bala nīne*, there is a piece of Tyagaraaja in Revagupti, *Grahabalame*.

In this song in which the poet-composer manages the sound-effects excellently, Tyagaraaja asks :

“ What is the strength of planets, *Graha-bala* ?
The strength of the *Anu-graha*, the blessing, of
Rama is the real strength. What is the use of
Graha-bala to those who contemplate upon the
form, *Vi-graha*, of the All-effulgent Lord ? The
torment of *Grahas* is really the effect of *Ā-graha*
(being seized) by one's own sins and the remedy
is the *Ni-graha*, subjugation, of the inner enemies
and the cultivation of devotion to the Lord.

Grahabalame Sri Rāmānu-
grahabalame balamu
graha balame Tejomaya vi-
grahamunu dhyāninchu vāriki (navagraha)
graha pīdala pancha padamulana—
grahamulu galakāmādiripula ni-
grahamu jeyu Harini Bhajinchu
Tyāgarājuniiki rasikāgresarulaku.

It may be noted how Tyagaraja refers to himself at the end of this piece, in the *mudra*, as a foremost *Rasika*, suggesting thereby that one who has a true insight and sense of proportion will not attach exaggerated importance to astrology, for as he reiterates (in his Purnachandrikā Divyanāma), it is the Lord who is the ultimate strength and basis of all the forces of planets : Sarvagraha-ādhāra-bhūta.

The doing of meritorious charities is no doubt good, but such charities should not be done for the sake of advertisement. Says Tyagaraja at the end of his *Nike dayarāka* in Nīlāmbari:
 Meppulakai bahu dharmamu jesina
 migula brova tagune.

“ Has all my penance been Rājasa ? ” he asks about himself in *Entanuchu* (Yadukula kāmbhoji).

From the *Upanishads* down, it has been well emphasised that scholarship alone does not bring about realisation.

नायमात्मा प्रवचनेन लभ्यः न मेधया न च बहुना श्रुतेन ।

Tyagaraja's condemnation of mere learning has already been referred to in some of the songs cited above. There are some more songs in which Tyagaraja devotes further attention to this. In his Jaganmohini piece, *Māmava satatam*, he speaks of the Lord as being too far away from those scholars in *Sāstras* who have no *bhakti* :

भक्तिरहितशास्त्रविदितिदूर

In his *Vinatā suta vāhana* in Jayantasena, he asks :

“ Does it conduce to happiness or bring any benefit to indulge in disputations about different religious faiths ? ”

His *Dīpaka* song *Kalala nerchina* points out that though one may be well-versed in all the sixtyfour arts, they can only serve to earn a livelihood for him; they cannot stem the tide of his *karma*.

Kalala nerchina munu jesinadi
 gāka emi aravai nālugu.

“ Why disputation and debate—Vāda-tarkamela ? ” asks his piece *Bhajana seyave* in Kalyānī.

Indulging in *Sāstraic* disputations, bewildering oneself and others and restlessly roaming about to do an act of dharma for some worldly good are again denounced in *Ninu nera namminānura* in Pantuvarāli, in which all these are said to be unavailing in the absence of the Lord's grace. In a simple *Divyanāma* on Siva in Sankarābharana, he addresses Siva in the end as one who puts down the pride of those that have succumbed to the vanity of disputations of different schools : ‘ mada-bheda-patita-mānava-mada-satata-bhanga.’

“ A corpse dressed in lace turban, adorned with precious jewels, so is a worldly-minded clever person, possessing scholarship in *Purānas*, *Āgamas*, *Sāstras* and *Vedas* and practising *Japa* and preaching ” says the charana of *Bhakti hichcha miyyave* in Sankarābharana.

Prānamuleni vāniki
bangāru pāgachutti
āni vajra bhūshana—
muramandubetturīti
jānalaku burānāgama
sāstra veda japa prasanga
trāna galgi yemi.

He bemoans thus the state to which Brāhmans have fallen, in *Sarasiruhānana Rāma* in Mukhāri :

“ I cannot countenance those who, day in and day out, indulge in revelling with others' women, humouring and feeding them. In the present world, *Brāhmanavritti* is almost extinct except in outward garb and in high-sounding speech. This is the time for the chaff of humanity to thrive.”

Parabhāmalanāsinchiyanamici
pagalureyu sarasamādu vārinolla

brāhmanikamu bāyu nīchula
 bratukāyenadigāka ī kalilo
 brahmamaina mātalū nerchukoni
 baragerayya Tyāgarāja-nuta.

From the drift of the song, we may infer that Tyagaraja sang this when he was probably to do some *Brāhmanasam-tarpana*, but could hardly find some worthy person and hence appealed to the Lord's grace, instead of doing the feeding :

Sarasīruhānana Rāma samayamu
 brova, chidghana !

Enta nerchina enta jūchina in Udayaravichandrikā emphasises how in the absence of devotion, even learned men gain no benefit out of their scholarship and become slaves of senses.

“ One who has not bestowed thought on the path of *Bhakti*, however learned he may be, is bound to be a slave to women ; he will not be able to refrain from vices like injuring others, coveting others' women and wealth, slandering others, ruining others and uttering falsehoods.”

Enta nerchina enta jūchina enta vāra-
 laina kāntadāsule
 santatambu Srikānta-svānta-siddhānta-
 māina mārga chintalenivāru
 parahimsa parabhāma anyadhana
 paramānavāpavāda parajīvanādulaku
 anritame bhāshinchedarayya Tyāgarājanuta.

In a long Punnāgavarālī *Divyanāma* song, he observes :

“ Who knows the real *Bhaktimārga* ? People do *pūjā* without knowing the real significance..... They pretend to possess real capacity to know the truth and declare that the universe is unreal. Such is their false devotion. O, My Father, what

sort of renunciation is this? There are also other classes of *yogis*, who without knowing the real nature of their material body, feel haughtily that they alone will have salvation."

Evaru teliyanu boyyedaru
vivaramuleni pūjalu jesedaru.

Tyagaraja's Mukhāri song *Kshinamai* is very well known. In it, he gives expression to the short-lived fruits of acquiring learning and miraculous powers, अन्तवत्तु फलं तेषाम् as the *Gita* says. This is one of the pieces in which we can clearly see how the musical *sanchāra* and its higher and lower reaches, are used by the musicians to drive home his point that the fruits of all that wonderful and varied and highly prized learning in Sanskrit literature, drama, *Alankāra*, *Sāstras*, *Vedas* and *Purānas*, the performance of *Japa* and *Tapa* dwindle; one has to come down, be born again to suffer here.

क्षीणे पुण्ये मर्त्यलोकं विशन्ति ।

Gīrvāna nātaka alamkāra veda purāna
yajna japatapādula phalamulu
kshinamai tiruga janminchu siddhi
mānurā O manasā !

This is again emphasised in the charana of the piece in Jayamanohari, *Nibhaktibhāgya*, that the path of ritual involves one only in going up and coming down : Vedoktambau karmanu vetagalagu gatāgatamau. In *Yajnādulu* (Jayamano-hari), he condemns the path of sacrifice in a whole piece, calling its votaries as utterly ignorant.

Yajnādulu sukhamanu-variki samu-
lajnānulu galara.

They are, 'bahir-mukhas' who do not know what devotion to Rama is,

It is true knowledge and devotion that make all these rites and learning meaningful; in their absence, they become meaningless. Kulasekhara says :

आम्रायाभ्यसनान्यरष्यरदितं कृच्छ्रप्रतान्यन्वहं
मेदश्छेदफलानि पूर्तविधयः सर्वे हुतं भस्मनि ।
तीर्थानामवगाहनानि च गजस्नानं विना यस्पद-
द्वन्द्वाम्भोहसंसृतिः, विजयते देवस्स नारायणः ॥
(*Mukundamālā*).

“ The Lord is all glorious, without the constant thought of whose lotus-feet all recital of scripture becomes a cry in the wilderness, the observance of austerities only exercises for slimming, making gifts etc. an oblation thrown on ashes and the bathing in holy places not different from the proverbial elephant’s bath.”

It is the Lord who is the fountain-head of all sanctity, of holy waters etc., for He is the *Tirthakara* as the *Sahasranāma* says. In his *Nāṭa* piece *Ninne Bhajana*, Tyagaraja states that it is God who makes the bath, the muttering of mantra etc., a source of happiness : ‘ Snānadi - japa - tapa-dhyāna - samādhi - sukhapada.’

Therefore, it is true *Bhakti* that one should develop, for that alone can save.

When you have this real devotion, it does not matter if you are a *samsārin*. Have belief in the Lord, surrender all fruits of *Karma* to Him. Nay, even offer all your pleasures to Him. Banish all thought of injury, all villainous designs (*Samsārulaite* – *Sāveri*).

Samsārulaite nemayyā sikhi-
pinchāvatamsu deduta nundaga
himsādullella rosi-hamsādula gūdi
prasamsa jeyuchu ne proddu kamsārini
jñāna vairāgyamulu hīnamainatti [nāmmuvāru
bhavakānanamuna dirugu mānavudu
sadā dhyānayoga yutudai nī nāmamu
balkuchu-nānākarmaphalamu dānamu

jeyuvāru—samsārulaite nemayyā
 kūrapu yochanalu dirujesi tana-
 dāraputrula barichāarakula jesi
 sārārūpuni pāda sārasa yugamula
 sāresāreku manasāra pūjinchuvāru
 —samsāru laite nemayyā
 bhāgavatula gūdi bhogamulella Harike
 gāvimpuchu—samsārulaite nemayyā.

The song is a reply to insistence on orange robe and formal accession to *Sannyāsa* as a means to *mukti*. Tyagaraja says, even one in *Samsāra*, a *Grihastha*, attains *Mukti* if he has these virtues. In the *Bhāgavata*, the Lord calls upon Priyavrata not to renounce, but to lead the life of a *Grihastha*, controlling his senses, delighting in spirit and acquiring knowledge; for such a person, the house is no prison.

जितेन्द्रियस्यात्मरतेर्बुधस्य
 गृहाश्रमः किन्तु करोत्यवयम् ।

V. I. 17.

Abhinavagupta says that men of true knowledge get liberated, whatever their *Asrama*. So do our *Smritis* and *Srutis* say :

“One that worships God, has established himself in the knowledge of Truth, attends lovingly to his guest, performs the rites and gifts—he gets liberated even though he is a *Grihastha*.

तत्त्वज्ञानिनां सर्वेष्वश्रमेषु मुक्तिरिति स्मार्तेषु श्रतौ च । यथोक्तम्-
 देवार्चनरस्तत्त्वज्ञाननिष्ठोऽस्तिथिप्रियः ।

श्राद्धं कृत्वा ददद् द्रव्यं गृहस्थोऽपि हि मुच्यते ॥

In one of his beautiful Todi songs, *Tappi bratiki*, Tyagaraja expatiates on *Bhakti* as the means to keep one free from temptations and vices.

Is it possible to escape from being lost in the pool of sense-pleasures, if one does not worship the

Lord with his whole heart and firm mind ?
Without *Bhakti*, is it possible to develop the
feeling that valuable metals like gold are poison,
to remain unaffected by the sight of wily and well-
dressed women, with charming curly hair ?

Tappibratiki pova taramā, Rāma, kalilo
muppuna vishayatatāka—
muna munugaka dridhamanasai
kanchu modalu lōha dhana kanakamulanu
jūchi visha....

It is by developing love for God, His surpassing qualities,
and His incomparable personality, that one can leave behind
his weakness for the glitter of gold and the blandishments of
women. The rise of devotion blesses one with a feeling of
equanimity which is not disturbed by these attractions ; a
mansion does not please him more than a forest, a foe pleases
him as much as a friend and the red lips of a youthful lady
raise as little enthusiasm as a clod of clay.

शिवशिव पश्यन्ति समं श्रीकामाक्षीकटाक्षिताः पुरुषाः ।

विपिनं भवनममित्रं मित्रं लोष्टं च युवतिविम्बोष्ठम् ॥

Mūkapanchastī.

Whatever quality or act of merit one displays, that which
gives meaning and substance to it is devotion to the Lord ;
driving in this truth with wit and sarcasm, Tyagaraja says in
his *Samayamu delisi* (Asāveri) :

“It is immaterial if a mad man hears good poetry
or not ; it is immaterial whether a niggard has
riches or not ; it is immaterial if one devoid of
devotion to Rama takes a human birth or some
other birth.”

In another beautiful and well-known piece in Todi, which
Raga Tyagaraja exhausted even as he did the *Anurāga* of

Rama, Tyagaraja reiterates the utter worthlessness of anything in the absence of *Bhakti* :

“Of what avail is anything that one does here, if he does not have the blessing of the Lord? Of what avail is anything that these slaves of anger and lust do, without knowing the commandments of the Lord? What if they have house and property and have loaded their wives with jewels? What if they are experts in sexual science? What if they perform *yagnas*, procreate, celebrate the birth days of children or (if they are not able to beget), adopt others’ children for inheritance? What if a palatial house has been built and fitted with lights? What if one has mastered the art of pleasing women? What if one gets a kingdom or is honoured by the people? What if people are fed by him with a free flow of ghee? What if men attain the position of *Gurus*, and for appearance are really *Gurus* (heavy men) and initiate others in *Mantras*?”

Note the pun on ‘Guru’, meaning a teacher and a fat pompous man and the sarcasm in the words ‘Anyulaku upadesinchade’ —he imparts Mantras to *others* but *himself* does not practice it.

Emi jesite nemi Srī Rāmaswāmi karuna
leni vārilalo
kāma mohadāsulai Srī Rāmuni kattu
teliyani vārilalo
immu kaligite nemi? illaliki sommu
bettite yemi?
kammaviltu kelini delisi emi? tammi
kantivani karunaleni vārilalo
savamu jesitēnemi? kalimini putrotsavamu
galigite nemi?
bhuvilonu

anyabīja janituni goni emi ?
 Sivakara Srī Rāmuni dayalenivārilalo
 meda gattite nemi ?
 chediyalanu meppincha delisitenemi ?
 rājyamelite nemi ? bahujanulalo
 pūjyulaite nemi ?
 ājyapravāhamuto nannamidite nemi ?
 guruvu tñaitenemi, kantiki menu
 guruvai tochte nemi ?
 varamantram anyulaku upadesinchite nemi ?
 vara Tyāgarājanutuni dayalenivārilalo.

To seek salvation in other ways is to resort to bylanes. Not to revel in *Bhakti* but in mundane pleasures is to leave off rich milk and cream and to drink toddy. Says he in the well-known piece in Kharaharapriyā.

Chakkani rājamārgamulundaga sandula
 dūranela ? O manasā ?
 chikkani pālu mīgada yundaga chīyanu
 gangāsāgara mele ?

The *Bhakti* of the Lord gives you full satisfaction, says Tyagaraja, in his piece *Anurāgamu* in Sarasvati :

Vagavagagā bhujiyinchuvāriki
 driptiyaurīti saguna dhyānamupaini
 saukhyamu.

I have specially quoted this song to show how Tyagaraja has included here an idea found in the *Bhāgavata*¹, that the all-satisfying nature of the happiness of *Bhakti* is comparable to that of a rich elaborate dinner; the Lord tells Uddhava :

भक्तिः परेशानुभवो विरक्ति-
 रन्यत्र चैष त्रिक एककालः ।

1. The frequent references to the 'Bhāgavata' in an exposition of a subject of this nature is unavoidable; apart from this, it may also be borne in mind that the 'Bhāgavata' in Potana's Telugu was a daily bible of Pārāyana for Tyagaraja, and the copy he handled has fortunately come to us.

प्रपद्यमानस्य यथाश्रतस्त्युः

दुष्टिः पुष्टिः क्षुदपायोऽनुचासम् ॥

XI. 2.42.

It is therefore *Bhakti* that we should strive for, as the antidote to all the ills of mundane life and as the secret which alone renders all pious acts significant. To have that is real blessedness, exclaims Tyagaraja in a Kannada song '*Ide Bhāgyamu*'.

"This alone is real blessedness to be coveted, the incessant worship of your lotus feet, Oh Lord, with one's whole heart.

"To cast aside the bonds of desire, keeping the mind free, giving up the fruits of action, the real blessedness to be coveted is your incessant worship."

Ide bhāgyamu gāka yemi yunnadirā ? Rāma !
sadā nī pada pankajamulanu
sammata-muga pūjinchuvāri etc.

In another and better known song in Suddha Bangāla, Tyagaraja says that *Rama bhakti* is the greatest kingdom one can wish for and the supreme *Brahmananda* one should attain.

Rāmabhakti Sāmrājyame ¹ —
mānavula kabbeno manasā (Suddhabhangala).

"It cannot be explained in so many words ; it has to be known by experience alone."

Īlāgani vivarimpa lenu ; chālā svānu-
bhava vedyame.

May this *Bhakti* help us to reform our worldly ways completely. May this kingdom of *Rama Bhakti* — *Rama Bhakti Sāmrājya*,—the supreme Bliss and Experience,—*Brahmananda* and *Svānubhava*,—come to us all by the grace of Sri Rama and Tyagaraja !

1. The description here of '*Rāmabhakti*' as a *Sāmrājya* and in '*Ramakathā*' as a *Rājya* is perhaps after the expression used by Upanishad Brahman in his *Upeyanamaviveka*—श्रीरामनामसाम्राज्यं स्वामेदेनैव भावयेत् ।

Before we close this section on Tyagaraja in the role of a reformer, we should draw attention to some of his observations in which we see his conception, not merely of a true musician or a true devotee, but of man as such; the musical endowments and the spiritual virtues should make man superior, fine and universally benevolent. The musical sense is nothing if it has not helped man to develop his keen sensibility, his sympathy and responsiveness, virtues whose absence makes for that callousness which turns man into a brute or a piece of inert matter. This Tyagaraja emphasises when he refers to those who are insensate to melody and rhythm and are no better than stones. Svaralayambulerungakanu silātmulai (*Duduku*: Gaula). In *Sukhīvaro* (Kānada), Tyagaraja says that he indeed is blessed and happy, who, with the twin endowments of music and devotion, has developed an ever-pleasing countenance, learnt not to swerve from truth, and making no distinction between one form of worship and another, or between one man and another, makes himself the servant of the whole humanity! Such men inspire confidence and draw our love by their very benevolent appearance, *su-mukha*, and can indeed be easily recognised by their looks which pour, as it were, the nectar of love on the entire world.

Jagamella sudhā-drishtiche brochu vāru
endaro Mahānubhāvulu.

CHAPTER. V

NĀMA - MĀHĀTMYA

“ *Rāma-nāmame melu* ”

WHAT is there in the name, one may ask. It is name that is everything. Name is fame. It is by using somebody's name that one has to get on. When one is highly enraged or highly pleased, one calls names, of abuse or of praise. In the excess of one's hate or love, what comes out of one is mere name. In those short exclamations that break forth, the entire surcharged feeling stands compressed.

A name is therefore a tabloid form of a *Guna*, an attribute of a person. The *Vishnu Sahasranāma* says that *Nāmas* are *Gaunas*, i.e., based on *Gunas*—यानि नामानि गौणानि; and the *Bhāgavata* says that the names of the Lord are each marked with the fame, exploit and quality of the Lord. नामान्यनन्तस्य यशोऽङ्कितानि (1.4.11). And of the Lord who is possessed of infinite excellences, the names are also infinite.

The earliest outpourings of man praying to the divine powers are seen in the *Rigvedic* hymns, in the form of praises of the names and qualities of different deities, Agni, Indra etc. In the *Satarudriya*, the same deity Rudra, who is conceived as everything, is praised with different and numerous names. Even in the *Upanishad*, Brahman, which is really *Nirguna*, is yet characterised by expressions like *Satya*, *Jñāna*, *Ananta*, which an author named Paramasivendra Sarasvati, the Guru of Sadāsiva Brahmendra, collected together as *Upanishan-Nāma-Sahasra*, to be of help in the contemplation and realisation of the *Svarūpa* of Brahman.

It is a matter of common experience, as the *Bhāgavata* says—यतस्तद्विषया मतिः—that when one keeps on muttering the name of a thing, one's mind develops a love for and a gradual absorption in it. Tyagaraja similarly says, in his *Janaranjani*

piece, *Smarane Sukham*, that the constant listening to *Rama Nāma*, establishes the form of that name in the heart and fills the heart with love.

Rāma Nāma sravanamu valla nāma rūpame
hridayamunindi prema butta jeyaga leda.

In a more effective manner, in one of his visions of realisation, Tyagaraja exclaims of his Lord "Are you the letters of the Name I repeat in my Japa, taken shape like this?"

Nā japa varna rūpama (*Nājivādhāra* in Bilahari).

It is with the help of a word, the name of an object, that one can recollect and fix an object in one's mind. Names, therefore, serve as nails to fasten the Lord's personality in our mind and heart. Varying the metaphor, Tyagaraja compares the drinking of the nectar of the Lord's Name as something that lifts one to the presence of the Lord, verily the flight of steps leading one to God: 'Nī nāmāmrita-pānamuyanū sopānamu dorikenu' (*Venkatesa ninu-Madhyamāvatī*)¹.

In seeking a person through praise, there are three forms: firstly to describe in varied and poetic manner, the greatness of the person sought; secondly, to refer to his varied glory by several significant attributes in the form of manifold names; and lastly, to call him forth for our help by the repetition of only one name of his. Under the first category come all poetic hymns, under the second, the *Sahasra Nāma*, *Ashtottara Nāma* hymns and the *Nāmavalis* sung in *Bhajans*, and under the last comes *Nāma pārāyana* or the repetition of a single name, Rama, Siva etc.

It has been held that with the gradual deterioration in the faculties and abilities of men, as ages pass on towards *Kali*, the sages devised further and further easier paths, for the salvation of suffering humanity. It is with this purpose in view that the

1. The imagery is based on the local fact of the numberless steps of the Seven Hills of Tirupati which devotees mount and traverse uttering the Lord's Name,

path of *Bhakti* or devotion was developed. *Kali* is predominantly an age of emotion and it is through this emotion that man has to be saved. This is achieved by turning the flow of his emotion in the direction of a Supreme saving Personality. To draw man's heart in love towards the Supreme Being, the emphasis was shifted from knowledge to devotion and from an abstraction to a Personality endowed with infinite excellences, in fact another human form itself in which Divinity frequently incarnated. When *Bhakti* was thus evolved and developed, further processes of simplification were introduced, so that anybody and everybody, in whatever standard of equipment of mind and character, might have some means to take to. ¹ Along with temples, worship of images, adoration with acts of worship, the singing of the Lord's glory, the reading of or listening to writings on His glory or even the mere recitation of His Names developed. Thus were the Himalayan waters of the *Upanishads* brought to the plains, to irrigate the hearts of the masses of the entire country. All glory to these spiritual engineers who undertook these works, the Paurānikas, the Bhāgavatas, the Ālwārs, and Nāyanārs, the Saints and Bhaktas and musicians of this country, to which galaxy our Tyagaraja belonged ! ²

The literature of *Bhakti* bearing in particular on the doctrine of the Lord's Name as the supreme means of salvation is quite considerable. Besides some of the later *Saguna Upanishads*, portions of the *Mahābhārata*, the *Gītā*, the

1. That the doctrine of Name redeems the humble and the learned alike is given expression to by Dikshitar in a song of his on Rāma in Māhūrī (*Mamava Raghuvāra*): पामरपण्डितपावनकर-नामधेय ।

2. Like the Mahrāṭṭa saints on the South West, and Rāmānanda and his followers in the North, Sri Chaitanya on the East was responsible for making the whole country resound with "Hari-bol". In their doctrines, the Chaitanyaites go to the length of holding "Name" itself as a form of the Lord; and though capable of other significances also, two passages in Tyagaraja may lend themselves to an interpretation that the composer knew the tenet that Nāma was itself a Rupa of the Lord: 'Nā Japa varna rupama' in his 'Nājivādhāra' in Bilahari, and 'Nāma rupame hridayamuninti' in his 'Smarane sukhama' in Janaranjani.

Vishnu Sahasranāma, the *Purānas* and especially the *Vishnu* and the *Bhāgavata Purānas* form the main authorities of this school of thought. A number of religious writers contributed treatises on the theory of the subject of *Nāma-māhātmya*, in which they seek support not only in the above mentioned texts, going up to the later minor *Upanishads*, but also to the *Rig Vedic* hymns themselves. The basic *Vedic* text on which they take their stand is *Rig Veda*, 2.2.26 : आस्य जानन्तो नाम चिद्विक्त्वन महत्ते विष्णो सुमतिं भजामहे ।

Of the *Upanishads* referred to, I shall mention briefly here only one, the *Kalisantharopanishad*, which specially concerns itself with the means of salvation appropriate or most efficacious in *Kali* or to get over *Kali*. According to this text, at the end of *Dvāpāra* and the opening of *Kali*, Nārada asked his father Brahma how he could cross over *Kali*. Brahma gave him the remedy : “ You can shake off *Kali* by reciting the Name of the Lord Nārāyana, the Prime Being.”

द्वापरान्ते नारदो ब्रह्माणं जगाम कथं भगवन् गां पर्यटन् कलिं सन्तरेयमिति ।
स होषात् ब्रह्मा साधु पृष्ठोऽस्मि सर्वश्रुतिरहस्यं गोप्यं तच्छृणु येन कलिसंसारं तरिष्यसि ।
भगवत आदिपुरुषस्य नारायणस्य नामोच्चारणमात्रेण निर्धूतकलिर्भवति ।

The *Gītā* added its weight to this school of thought when it said that of all forms of *Yajna*, the Lord was of the form of *Japayajna*.

यज्ञानां जपयज्ञोऽस्मि ।

Tyagaraja says that the Lord is never more pleased than when a concourse of devotees raise their voices, singing aloud his Name : Nāma-ghosha-janita-santosha (*Paripālāya mām-Darbār*).

The full significance of this exaltation of *Japayajna* in the *Gītā* is brought out later in the Great Epic, in the introduction to the *Vishnu Sahasranāma*. Having listened to all sorts of *Dharma*, Yudhishtira, still not satisfied, asked Bhīshma again : “ What do you consider to be the greatest, the *Dharma* of

all *Dharmas*? By reciting what will beings as such be liberated from the cycle of birth and transmigration?" Bhīshma replied that in his view, the devoted adoration of the Lord with hymns of praise and by His thousand Names is the *Dharma* that is superior to all other *Dharmas*. It was in reply to this question of Dharmaputra that Bhīshma gave the world the thousand Names of the Lord. The superiority of this *Japayajna* or *Nāma-stotra*, over other *Dharmas* and *Yajnas* meant here is well explained by Āchārya Sankara in his *Bhāṣya* on the *Vishnu Sahasranāma*. Sankara says: "What is the ground of superiority of this adoration in the form of the hymn? Its superiority over other kinds of *Yajnas* consists in the following points in its favour: It does not involve injury to a being in the form of sacrifice; it is an *Ahimsā-yāga*. For doing it, you need no collection of men, money or material, nor observe any particular time, place or procedure.

अस्य स्तुतिलक्षणस्य अर्चनस्य आधिक्ये किं कारणम् ? उच्यते—हिंसादि-
पुरुषान्तर-द्रव्यान्तर-देशकालादिनियमानपेक्षत्वमाधिक्ये कारणम् ।

And Sankara then quotes a large number of verses from several *Purānas* to bear out his explanation. The *Vishnu Purāna* says: "Meditation in *Krita yuga*, sacrifices in *Treta*, worship in *Dvāpara*,—what these give, that one attains in *Kali* by merely uttering the Name of the Lord.

ध्यायन् कृते यजन् यज्ञैस्त्रेतायां द्वापरेऽर्चयन् ।

यदाप्नोति तदाप्नोति कलौ संकीर्त्य केशवम् ॥ 6.2.17.

"One can cast off this sheath of sin by uttering the Lord's Name even as one walks, stands, lies down, drinks, eats or bends down. In every *Karma*, gaps or lapses occur and expiations for them have to be done; if those expiations are further *Karmas* of penance etc., further lapses are in store and there is infinite regress, *Anavasthā*. So, the expiation of all expiations is the thought of the Lord with the uttering of His Name. The singing of His Name reduces all sins, even as fire, all dross. In *Kali*, Name alone is the means; there is no other path,"

गच्छंस्तिष्ठन्स्वपन् वापि पिबन् भुञ्जन्ममस्तथा ।
 कृष्ण कृष्णेति संकीर्त्य मुच्यते पापकञ्चुकात् ॥
 प्रायश्चित्तान्यशेषाणि तपःकर्मात्मकानि वै ।
 यानि तेषामशेषाणां कृष्णानुस्मरणं परम् ॥
 यन्नाम कीर्तनं भक्त्या विलापनमनुत्तमम् ।
 मैत्रेयाशेषपापानां धातूनामिव पावकः ॥
 यस्य स्मृत्या च नामोक्त्या तपोयज्ञक्रियादिषु ।
 न्यूनं संपूर्णतामेति सद्यो वन्दे तमच्युतम् ॥
 हरेर्नामैव नामैव नामैव मम जीवनम् ।
 कलौ नास्त्येव नास्त्येव नास्त्येव गतिरन्यथा ॥

Again, " You need not recite *Riks*, *Yajus*, or *Sāmans*. Sing the Lord's Name. There is the Lord's Name, there is the tongue under one's control, still men fall into hell, what a wonder !"

मा ऋचो मा यजुस्तात मा साम पठ किञ्चन ।
 गोविन्देति हरेर्नाम गेयं गायस्व नित्यशः ॥
 नारायणेति शब्दोऽस्ति वागस्ति वशवर्तिनी ।
 तथापि नरके घोरे पतन्तीत्येतदद्भुतम् ॥

The *Bhāgavata* is the *Purāna* of *Purānas* for this school of Bhaktas and worshippers of the Lord's Name. Owing to the great facility of attaining salvation through Name, *Kali* becomes meritorious, in spite of its many defects, and indeed those that know hold *Kali* in great regard for this.

कलेर्दोषनिधे राजन् अस्ति ह्येको महान् गुणः ।
 कीर्तनादेव कृष्णस्य मुक्तसङ्गः परं व्रजेत् ॥ XII. 3. 51.
 कलिं सभाजयन्त्यार्याः गुणज्ञाः सारभागिनः ।
 यत्र संकीर्तनेनैव सर्वैः स्वार्थोऽभिलभ्यते ॥ XI. 5. 36.

According to the *Bhāgavata*, even the great Jñānins and Paramahamsas, though they have nothing to do or gain, revel in the Personality, Names and songs of the Lord. In fact, the *Purāna* holds that the liberated state of pure *Jñāna*, without

any act, if it is to be devoid of the love of the Lord, is not good. To sing of the Lord's glory is the only beautiful thing ; it is eternally fresh and charming ; it is an incessant festivity for the mind ; it alone removes men's sorrows completely. The speech and writing in which the glorious Names of the Lord are imbedded, that is the flood that washes away the sins of humanity, though every verse of it may be full of grammatical lapses. That literature, however wonderful, which is barren of the glorification of the Lord, is like the pool where crows splash the dirty water, not the *Mānasa* lake in which the swans of liberated souls sport and delight.

तदेव रम्यं रुचिरं नवं नवं
तदेव शश्वन्मनसो महोत्सवम् ।

तदेव शोकार्णवशोषणं नृणां
यदुत्तमश्लोक्यशोऽनुगीयते ॥

XII. 12. 49.

न यद्वचश्चित्रपदं हरेर्यशः
जगत्पवित्रं प्रगृणीत कर्हिचित् ।
तद्वायसं तीर्थमुशन्ति मानसाः
न यत्र हंसा निरमन्त्युशिक्षयाः ॥

तद्वाग्विसर्गो जनताघविह्वो
यस्मिन् प्रतिश्लोकमबद्धवदपि ।

नामान्यनन्तस्य यशोऽङ्कितानि यत्
शृण्वन्ति गायन्ति गृणन्ति साधवः ॥

नैष्कर्म्यमप्यभ्युतभाववर्जितं
न शोभते ज्ञानमलं निरञ्जनम् । I. 5. 10-12.

It is in accordance with this that great *Advaitic* teachers from Sankara downwards have all been Bhaktas and have sung many a hymn of devotion. It is in accordance with this that many distinguished scholars, Bhaktas and Sannyāsins gave a fresh fillip to the school of *Nāma Siddhānta* in Chola Desa (Tanjore District) in the seventeenth and eighteenth centuries. The most noteworthy amongst these propagators of this *Nāma Bhajana* is Śrīdhara Venkatesa, popularly known by his

reverential name 'Ayyāvāl', who wrote the *Ākhyā Shashti*¹ or Sixty verses on Lord's Name, as also a treatise on this subject called *Bhagavan Nāma Bhūshana*. He was followed by Sri Bodhendra, a Sannyāsin who wrote four works expounding the details of this doctrine, the *Namāmrita Rasāyana*, the *Namāmrita Rasodaya*, the *Namāmrita Sūryodaya* and the *Bhagavan Namamritārṇava*. The Guru saluted by Tyagaraja in his *Naukā Charita*, Sri Rāmākṛishnānanda, was also probably an expounder of this *Nāma Mahātmya*. 'Nāma-paras', adherents of the path of Name, are mentioned separately from those who take to the six philosophical systems etc., by Tyagaraja in his piece *Nijamarmamulanu* in *Umābharana*. And it is significant to note here that one of the manuscripts in Tyagaraja's library, which has come down to us, is of a work called *Devatā Nāma Mahātmya*.

Of the *Saguna* form of Sri Ramachandra, as the object of Tyagaraja's devotion, we shall speak in extenso in the next chapter. Here, we shall cover some ground to understand further the literary and historical background of Tyagaraja, his devotion to *Rāma Nāma*, and the ideas he has expressed on this subject in the course of some of his songs. Of the later *Saguna Upanishads* mentioned by me, three deal exclusively with Rama, the *Rāma Rūhasya* and the *Pūrva* and *Uttara Rāma Tāpanis*. In those as well as in the *Kali Santaranopaniśhad* cited already, the doctrine of *Nāma* is given to us in the form of *Rāma-Nāma*. After Brahma told Nārada that *Kali* could be crossed over by the recital of the Lord's Name, Nārada asks again; 'What is that *Nāma*?', and Brahmā replies: 'Rama and Hari and Krishna'.

नारदः पुनः पप्रच्छ तन्नाम किमिति । स होवाच हिरण्यगर्भः—

हरे राम हरे राम राम राम हरे हरे ।

हरे कृष्ण हरे कृष्ण कृष्ण कृष्ण हरे हरे ॥

1. See my edition of 'Ākhyā Shashti' with introduction, translation etc., in the Sri Kamakoti Series, B. G. Paul & Co., Madras.

In the *Rāma Rahasyopanishad*, Rama says that one escapes from all sins by repeating His Name, ninety-six crores of times :

यो मम षण्णवत्तिकोटिनामानि जपति स तेभ्यः पापेभ्यः प्रमुच्यते ।¹

Towards the close, this *Upanishad* expounds the significance of the syllabic constituents of the Name, Rama. It is said Siva knows this significance well. The Name Rama is a synthesis of the essence of the Nārāyaṇa Ashtāksharī and the Siva Panchāksharī, its two letters being extracted from the two *Mantras*.

श्री राममन्त्रराजस्य सम्यगर्थोऽयमुच्यते ।

नारायणाष्टाक्षरे च शिवपञ्चाक्षरे तथा ।

सार्थकर्णद्वयं रामो रमन्ते यत्र योगिनः ॥

It is because *Rāma Nāma* is dealt with so fully in the *Upanishads* that Tyagaraja describes that Name as Veda-varnaniyamau nāmamuto (*Evarikai*-Devamanohari) and Veda-sāramau nāmadheyamunu (*Talachinantane*-Mukhāri).

The *Rama Uttara Tāpani* says that *Rāma Mantra* is called *Tāraka*,² as it enables one to cross over this *Samsāra*. In *Raghupate Rama* (Sahāna), Tyagaraja characterises Rama as Tāraka-nāmadheya, 'He whose Name saves one'. In fact 'Tāraka Nāma' is a very common epithet of Rama (see pp. 129, 173, 370, 382, 399, 417; also in *Sujana jivana-Khamās*). Tāraka is Brahman and Rama is Brahman. And this *Rāma Tāraka Mantra* is imparted to every dying man at the *Avimukta Kshetra* or Benares, at the Manikarnika or any part of the Ganges bank, by Siva Himself. Benares or Vārānasi,

1. The detailed procedure to be followed for the performance of the Koti-japa of Rāmanāma is set forth in the *Tattvasamgraha Ramayana*, *Kishkindha*, 9, Siva-Pārvaṭi-Samvāda. See my article on this work in the *Annals of Oriental Research, University of Madras*, Vol. X. part I.

2. Indeed Rama has been adored as the Nāma-tāraka par excellence; cf. Dikshitar also in his Vāsanta song on Rama, 'Rāmachandram Bhāvayāmi'— 'Nāma-Kirtana-tārakam'.

where the two rivers Varana and Asi meet, is really the juncture of the brows and the nose, and here is the spot to be concentrated upon by Yogis. Rama tells Siva :

मुमूर्षोर्दक्षिणे कर्णे यस्य कस्यापि वा स्वयम् ।
उपदेक्ष्यसि मन्मन्त्रं स मुक्तो भविता शिव ॥

This imparting of the *Tāraka Mantra* of *Rama Nāma* by Siva at Benares is further dealt with in the *Kāśikhānda*.

When Vasishtha gave the name Rama to Dasaratha's first son, Kālidāsa says that the Guru was prompted to do so because of the charming personality of Rama ; राम इत्यभिरामेण वपुषा तस्य चोदितः and the poet immediately adds that the name became the foremost auspicious thing of the world : जगत्प्रथममङ्गलम् । Tyagaraja says that the name chosen was as charming as the person : Rāmabhirāma Ramanīyanāma (Darbār). *Rama Nāma* is also the Victorious Name which bestows success in the mundane as well as spiritual spheres : Jayakara-Nāma (*Dinajanāvana* in Bhūpāla); cf. the custom of Pārāyana of the *Rāmāyana* or the *Sundarakānda* that we do according to formulae like राघवो विजयं दद्याद् मम स्त्रीतापतिः प्रभुः ।

As already observed, one of the tenets of the worshippers of the Lord's Name is that the *Nāma* itself is the *Rūpa*, the Form. Accordingly, to the worshippers of Name with such a belief, the Name is not merely an *Upāya*, means to reach the Lord but is *Upeya*, the end itself. It is this tenet that Tyagaraja refers to, as already pointed out, in the two pieces *Smarane Sukham* in Janaranjanī and *Nājivādhāra* in Bilahari, where he says : 'Nāma-rūpame hridaya-munindi' and 'Nā Japa varna rūpama'. This tenet of Name itself being first the means and then the end, both *Upāya* and *Upeya* is expounded in the treatise just referred to, the *Upeya nāma-viveka* of Upanishad Brahmam, which Tyagaraja should have known. Upanishad Brahmam says :

श्री राम एव नाम स्यन्नाभिधानमुपेयतः ।
उपेयरूपावस्थानं नामार्थ इति विश्रुतम् ॥ ...

श्रीराम एव नाम स्यात् श्रीरामस्य नाम इति नाभिधानं
कृतः ? नाम्न उपेयत्वाद् ।¹

The Name has two phases, even as the Brahman has the two phases, *Saguna* and *Nirguna*. The former is the *Upāya*, the means and the latter, the *Upeya*, the Absolute to be attained.

उपेयोपायभेदेन नामचिद् द्विविधेरिता ।

तत्रोपेयनाम सत्तासामान्यमभिधीयते ॥

नामाभिधानं, नामि चिदभिधेयं, तयोर्न भिद् ।

एवं ज्ञानविभातं यदुपायमिधनाम तद् ॥

न ह्युपायं विनोपेयमाप्तुं शक्यं मनीषिभिः ।

* * * *

उपेयाख्यं निर्विशेषं ब्रह्म, उपायाख्यं सविशेषम् इति भेदेन चिन्मात्र-
रूपिणी नामचिद् द्विविधेरिता * * तत्र तयोर्मध्ये उपेयनामस्वरूपमाह-
तत्रेति । स्वेतरासहसत्तासामान्यमात्रमुपेयनाम भवतीत्यर्थः । उपाय-
नाम निर्दिशति - नामेति । नाम केवलमभिधानं नामास्यास्तीति नामि
चिद् अभिधेयं तथोरन्योन्याश्रयत्वाद् भेदो न युज्यते ।²

The *Upāya-Nāma* or the Name as normally understood has itself four phases, from the gross to the subtle, *sthūla*, *sūkshma*, *bija* and *turya*, each of which forms, in an ascending order, the object of worship as the aspirant evolves higher and higher. In the fourth, the *turya*, the devotee sees not any difference between himself and that state which *Rama Nāma* would endow him with ; that is, he has reached the non-differentiating advaitic stage here. On the attainment of this fourth stage, the aspirant becomes qualified to realise complete one-ness in which the body and the world cease to exist for him and he is just the disembodied consciousness itself, *Vikalebara-Chaitanya*; this is the stage of *Nāma* itself as the Brahman and the goal, the *Upeya*.

विकलेबरकैवल्योपेयनामस्वरूपतः ।

परमाद्वैतरूपेण शिष्यसे नात्र संशयः ॥

1. I got a Ms. of this work from the Upanishad Brahma Math, Kānchīpuram.

2. Frithjof Schuon, *The Transcendent Unity of Religions*, Faber and Faber, p. 182. "The Divine Name is thus a manifestation of the Supreme Principle, or to speak still more plainly, it is the Supreme Principle manifesting itself; it is not therefore in the first place a manifestation, but the Principle itself."

The first three stages of adoration of *Upāya-Nāma* are stages of duality of the worshipper and the worshipped ; the fourth is a stage of unity but the next stage of *Upeya Nāma* is the final realisation where there is no question of duality or non-duality ; it is the absolute impartite state of realisation.

उपायनामभागत्रयं द्वैतं, तत्तुर्यभागोऽद्वैतम्, उपेयनाम्नो निरंशत्वेन
परमार्थत्वमुचितम् इत्यर्थः ।

This detailed introduction is needed to understand Tyagaraja's practice of *Rama Nāma Japa* and the full meaning of his songs on *Rama Nāma*. Just as the wanderings and doings of Sri Sadāsiva Brahmendra along the Kāverī banks, (still a fragrant memory with us) are a proof to us in recent times of the glory of the high *Avadhūta* state, so is the life and *Siddhi* of Tyagaraja a proof of the efficacy of *Rama Nāma* as a potent means of salvation. He was an exponent of the school that the *Nāma-japa* of the Lord is the most effective path and that other paths need not be thought of : Rāma-namamu Sarame gani anya - mārṅa - vichāra metike O Manasā (*Sārame*, Pantuvarāli). According to a tradition in one of the schools of Tyagaraja's pupils, (that of Umayālpuram), Tyagaraja embarked in the prime of his youth, his twentieth year, on the great *Tapas* of reciting *Rama Nāma* ninety-six crores of times ; and it took him twenty-one years and fifteen days to finish this *Japa*; at the end, Tyagaraja had the darsana of Sri Ramachandra and he sang his first piece, *Ela ni dayarādu* in Athāna.

In this connection, we may bear in mind that the *Rama Rahasya Upanishad* lays down that *Rama Nāma* has to be chanted ninety-six crores of times for the attainment of *Siddhi*. Whether the form of the tradition in the Umayālpuram School is true exactly or not, there is no doubt that Tyagaraja did attain *Siddhi* through the *Japa* of *Rama Nāma*. In more than one song does Tyagaraja refer to his having had the visit of Rama or His sight : *Kanugontini* (Bilahari), *Bhavanuta* (Mohana, in charana 1). To utter the Lord's Name became a second nature to him. If the Tamil Saiva Saint prayed to his

Lord that even if he forgot the Lord, his tongue should go on repeating the Lord's Name (Narravā Unnai nān marakkinum sollu nā Namassivāyave), Tyagaraja prays for nothing more than that his tongue should become used to continuous repetition of the Lord's Name: *Mā rasanamuna nī nāmamu māru māru balkanu daya cheyumu* (*Sri Raghuvara-Devagāndhārī*)¹. In *Urake* (*Sahāna*), he affirms that this king of *Mantras*, viz., *Rama-Nāma*, was ever shining on the tongue of Tyagaraja: *Tyagarajuni jihvapai rājillu vara-mantra-rājamunu*. He should have developed this practice of *Nāma Japa* very early. Attention may be drawn in this connection to those songs of his in which he himself tells us that he was devoted to Rama from his early years: "chinna nāde yanusarinchu" in *Pāhi mām Sri Rāmachandra* in *Kāpi*; 'chinna nade nīchelimi galuga gori—chintimpa ledā Sri Rama' in *Nannubrova* in *Ābhogi*; 'ānātimodalu ninu vediti' in the Bhairavi-song *Ananda-mānanda*; 'ne chinnatanamu nāde' in his *Ninne nera nam-minanura* in *Pantuvārālī*; in 'chinnanāta nundi ninne gāni nenanylu nammitinā' in *Innallu dayarākunna* (*Nārāyana-gaula*); in *Nivegāni* in *Bilahari*, he describes the Lord as a treasure earned and handed down from the elders of his family (*Munu māvamsamuna galugu peddalu tapamulanu jesi yārjinchina dhanamu*); and in his *Pāhi mām Hare*, a *Divyanāma* piece in *Saurāshtra*, he even says that he was born into this world with the name Rama on his lips and had steadfastly kept it up.

Pāhi Rāma yanuchu bhuvini bāgabuttidi-Pāhi Rāma yanuchu gatti pattu battidi.

He was thus a *Garbha-Bhāgavata*, like *Prahlāda*. It is not unlikely, when we recollect the fact that his father *Rāma Brahman* was a classmate of *Sri Upanishad Brahman* and both of them were *Rama Bhaktas*, and *Upanishad Brahman* *Yogi*, the author of the treatise on *Nāma* called *Upeya-Nāma-Viveka*, was one of the teachers of the cult of adoring *Rama Nāma*.

1. Cf. John Damascenus: "We must learn to invoke God's Name more often than we breathe, at all times and everywhere and during all our labours."

In the same song in Saurāshtra quoted above, Tyagaraja says that he had secured the precious pearl of *Rama Nāma*—*Pāhi Rāma Nāma muktāphalamuleriti*.

One of the doctrines of this *Rama Nāma Siddhānta* which we saw mentioned in the *Rama Upnishads* is that Śiva knows the value and taste of the sweet name of Rama and that He imparts it to people dying in Benares. This tenet is basic to the entire body of Tyagaraja's songs. When the composer introduces his *Mudra* or signature at the end of all his pieces in expressions like 'Tyagarajanutuni', the expression means Rama praised by both poet Tyagaraja and by God Śiva, Tyagaraja being the name of Śiva at the composer's birth place, Tiruvārūr. In his Kāpi song, *Inta saukhyamani*, Tyagaraja makes an explicit and full reference to this :—

"Is it possible for me to describe the *ānanda* one derives from chanting *Rama Nāma*? Who knows its measure and quality? Only true and great devotees know it. Lord Sankara, who delights in drinking the nectar of music with the sugarcandy of *Rama Nāma*, knows it well." 1

Inta saukhyamani ne jeppajāla
ento emo evariki delusuno
svara rāga sudhārāsa mandu
vara Rama nāma mane kanda chakkerā
misramu jesi bhujinche
Sankaruniki delusunu

At the end of the Kāpi piece *Rama Raghukula jala-nidhe*, there is another reference: "You made Sankara utter in the ears of men of this *Kali*, Your *Tāraka Mantra*."

Kaliyugamanujulakunu nī tārakamu
nitila-netruni chetanu vīnula balkanugā jesina.

1. St. Bernard: "The Name of Jesus is not only light; it is also nourishment. All food is too dry to be assimilated by the soul if it is not flavoured by this condiment; it is too insipid unless this salt relieves its tastelessness. I have no taste for thy writings if I cannot read this Name there..... it is honey for my mouth, melody for my ears, joy for my heart, but it is also a medicine,"

Nityarūpa in *Kāpi* says “*Kāśipati nī Nāmamu balkada*”; *Kana kana ruchira* in *Varāli* cites *Siva* as a witness to the efficacy of *Rama Nāma*: ‘*Kailāsa sadanudu sākshi*’; *Vaderā*, the well-known piece in *Pantuvarāli* says in the third foot that *Siva* initiates the ignorant folk of the world in this *Tāraka-mantra* so that they might cross over the *Samsāra*:

Dāri deliyaleni ajnulaku
bhava nīradhi dāti
moksha mandutaku
nīrajāri-dharudu upadesinche
tāraka Nāmamutonu velasina.

Sarame gāni in *Pantuvarāli* is another piece which cites the example of *Siva*. By making reference to the initiation of *Vālmīki* in *Rama Nāma* by *Nārada* and to *Suka* teaching *Harī Nāma* to King *Parīkshit*, the song emphasises to us the primary position which we should give to the *Rāmāyana* and the *Bhāgavata*.

“Did not *Siva*, the delighter in *Sāma Gāna*, drink with all earnestness the nectar of *Rama Nāma* besides unceasingly uttering it to his holy consort *Pārvati* and explaining to Her its great efficacy and significance?”

Sāma gāna loludau
rajata giri dhāmudaina
Tyāgarāja Sivudu atinemamuto
nāmāmrita pānamu yemakanu
jesi, Rama Rama Rama yanuchu
satatamu Srīmadadi Gauriki
srīngārīki yā mahimalan ā rahasyamulan
ati premanu upadesincha ledā.

The reference to *Siva* explaining to *Pārvati* the greatness of *Rama Nāma* is to passages like the oft-quoted verse

श्रीराम राम रामेति रमे रामे मनोरमे ।
सहस्रनामतस्तुल्यं रामनाम वरानने ॥

We noted above the interpretation of the significance of *Rama Nāma* given by the *Rama Rahasyopanishad*, that it is an essence extracted out of both the *Nārāyaṇa Ashtākshari* and *Siva Panchākshari*. The doctrine is set forth fully by Tyagaraja in his Kharaharapriyā song *Evarani* :

“What do people determine you to be and how do they worship you ? As Siva, Mādhava, Brahma or the Supreme Absolute ? I prostrate before those wise ones who found the solution by extracting and combining the soul of each of the two *mantras*, Ra from Om Namō Nārāyaṇāya and Ma from Om Namas Sivāya ” 1.

Evarani nirnayinchirirā nin—
etla ārādhinchirirā, Naravara
Sivudano Mādhavudano Kamalabhavudano
Para Brahmano
Siva-mantramunaku Mājivamu
Mādhava-mantramunaku Rājivamu
ī vivaramu delisina ghanulaku mrokkeda.

A further point in this process of extraction of the essences of the two *mantras* is also suggested by Tyagaraja when he says ‘ī vivaramu delisina’ and calls the two extracted syllables the “*jiva*” or life of the two *mantras*. This ‘vivara’ or further detail of how these two syllables constitute the ‘*jiva*’ or life of the two *mantras* is that if “Ra” is taken out of “Nārāyaṇāya”, the word becomes “Nāyaṇāya” and would mean “It helps not as the path for the aspirant” and if “Ma” is taken out of “Namas Sivāya” the expression becomes “Na Sivāya” meaning “not for good”.

1. In the song the actual order of the syllables as set forth by Tyagaraja is not Ra-ma but Ma-ra which according to some imaginative interpreters is a reference to the sage Vālmiki of whom Tyagaraja is adored as an incarnation and the story of Vālmiki, who unable to utter Rama, was going on uttering Mara-mara so that in the concatenation, the correct name Rama was automatically formed ; even such an utterance is considered efficacious according to *Nama-siddhanta*, as explained here below.

This is all set forth by Upanishad Brahman at some length in his *Upeyanāma-viveka* :

तत्श्रीरामनामतुल्यं न विद्यत इति । नारायण-शिवमन्त्राणां तारकत्वेन विद्यमानत्वाद् रामनामतुल्यं नास्तीति । कथमित्यत आह—नारायणेति सार्धचतुर्भिः ।

नारायणाष्टक्षरे तु रामनामाद्यवर्णकम् ।

न योजितं यदि तदा नायनाय मनुर्भवेत् ॥ इति ।

‘ओं नमो नारायणाय’ इत्यष्टक्षरे रामनामाद्यवर्णरैफयोजनाभावे अयं मनुः नायनाय न मोक्षाय भवेत् ।

दिव्यश्रीशिवपञ्चार्णे रामनामान्त्यवर्णकम् ।

न योजितं यदि तदा न शिवाय भवेन्मनुः ॥ इति ।

‘नमःशिवाय’ इत्यत्र मकारयोजनाभावे न शिवाय न ब्रह्माप्तये भवति ।

रामनाम्नि प्रातिस्विकाक्षरयोजनतः किं भवेदित्यत आह—

मनुद्वयं यदा राम नामद्वयक्षरयोजितम् ।

तदा शिवायायनाय भवत्येव न संशयः ॥

शिवनारायणमनु मुक्तिदापनशक्तिदम् ।

तस्मात्प्राधान्यतो नाम स्मरतां मुक्तिदापने ।

शक्तिरस्तीति किं चित्रं स्मर्तृन्नामोद्धरेत्क्षणात् ॥

इति ।

Another tenet of the *Nāma*-worshippers must now be referred to, as on this question, Tyagaraja keenly asserted his reformatory zeal. One of the further developments in the direction of the glorification of *Nāma* as the easiest of means is the view that just as fire burns even if it is touched without knowledge, the Lord's Name saves one, if it comes from any quarter and in any form, even if it is uttered unconsciously or in play, ridicule etc., and even if the letters constituting the name Rama, Siva, etc., occur as part of other sound-combinations in sentences of other meanings. The *Vishnu Purāna* says, and this and other similar verses are quoted by Sankara in his *Vishnu sahasra nāma bhāshya* :

अवशेनापि यन्नाम्नि कीर्तिते सर्वपातकैः ।

पुमान् विमुच्यते सद्यः सिंहवस्तैर्मृगैरिव ॥ ¹ 6. 8. 19.

ज्ञानतोऽज्ञानतो वापि बाधुदेवस्य कीर्तनात् ।

तत्सर्वं विलयं याति तोयस्थं लवणं यथा ॥

The *Bhāgavata* also upheld this view and illustrated it with the classic story of Ajāmila, who, having spent his life in dissipation, called out at the time of his death, the name of his last beloved son, which was Nārāyaṇa. The moment the sound Nārāyaṇa came out of that sinner's mouth, all his sins vanished, and the emissaries of Vishnu rushed to prevent those of Yama from claiming Ajāmila. It is declared on that occasion that whatever the spirit or manner in which one uttered the Lord's Name, he is saved. The medicine does not expect one to know it, to give him the cure.

संकेत्यं पारिहास्यं वा स्तोभं हेलनमेव वा ।

वैकुण्ठनामग्रहणमशेषाघहरं विदुः ॥

षतितस्खलितो भग्नः संदष्टस्तप्त क्षाहतः ।

हरिरित्यवशेनाह पुमानार्हति यातनाम् ॥

यथागदं वीर्यतममुपयुक्तं यदृच्छया ।

अजानतोऽप्यात्मगुणं कुर्यान्मन्त्रोऽप्युदाहृतः ॥ VI. 2. 14, 15, 19.

Ajāmila uttered the whole name, though it was as referring to his son. To illustrate the case *Sanketya*, Bhāgavatas tell some stories and illustrations. One is the conversion of Vālmīki by Nārada, which incident is referred to by Tyagaraja in the *Varāli* piece, *Ī menu galiginanduku*. But the Bhāgavatas say that Vālmīki—the hunter could not, as already referred to, utter 'Rama', but, as a man of the forest could utter 'Mara', the tree; Nārada ingeniously asked him to repeat fast

1. This verse is echoed by Tyagaraja in his Kāpi piece 'Rāma Pāhi Meghasyāma' where he gives the same simile of Nāma-recital being the lion's roar that keeps away the wicked :

"Durjana ganamula varjunchutaku Nāmagarjana gatiyantini O Rama" which shows how these texts of the school were constantly in the composer's mind.

Mara-Mara-Mara, so that in the chain, as it were, 'Rama' automatically sounded.

Ayyāval, the predecessor of Tyāgarāja and one whose teachings on the subject of *Nāma-Mahātmya* held the field in Choladesa, subscribed to this view and in some verses in his hymn on the Lord's name, *Ākhyā Shashti*, referred to the Name Siva saving one even if its sounds were somehow introduced in the speech of a man, for instance, अविबाराशिवसति; 'Where does he live' asks one; 'on the beach', says another; in the answer, the sound combination Siva occurs!

This, Tyagaraja felt, was carrying it too far. The uttering of the Lord's Name, he insisted, should be informed by love for the Lord. Those who do not love the Lord know not the relish of His Name.

Rama nīyeda prema rahitulaku
nāma ruchi delusunā (Kharaharapriyā) ¹

Besides, Rama means the essence of Siva and Vishnu; Rama is Brahman itself; what is the use of repeating the sound Rama, without any knowledge of its meaning or as referring to another person or object? Tyagaraja elaborates his view by a series of telling similes.

"The Name must be uttered with a knowledge of its significance and with contemplation of Rama. Closing the senses up for a minute and realising the real truth of the *Tāraka-rūpa* of Rama, one should utter the Name.

"Rama means a woman; that leads to lust etc. Rama is the name of the Supreme Brahman too; that removes all the distress of mortal birth.

"Arka is the name of a poisonous plant; Arka means the Sun that dispels all darkness.

1. See the previous Chapter p. 78.

“Aja means a goat ; Aja means also Brahman, who would bless you with success”. (Song in Pūrnachandrikā).

Telisi Rāma chintanato Nāmamu
seyave O manasā—
talupulanni nilipi nimishamaina
tāraka rūpuni nija tattva mulanu telisi—
Rāmā yana chapalākshula peru
kāmādula boruvāru veru
Rāmā yana Brahmamunaku peru
ā mānava janānārtulu diru
arka manuchu jilledu taru peru
markata buddhulettu diru
arkudanuchu Bhāskarnuniki beru
kutarkamanedu andhakāramu diru
aja manuchu meshamunaku beru
nijakorika lella gī deru
Ajudani vāgīśvaruniki beru
vijayamu galgunu Tyāgarāja nutuni.

It may be noted how Tyagaraja's words here echo those of Upanishad Brahman in his *Upeya nāma viveka* :

—इति रामशब्देन प्रत्यगभिन्नं ब्रह्मोच्यते ।

Cf. Tyagaraja : Rāmāyana Brahmamunaku peru.

Explaining the full implications of the name Rama as the quintessence of the Upanishadic *Mahāvākhyā* “Tat tvamasi”, Upanishad Brahman says :

रामनामार्थः क इत्याशङ्क्य प्रत्यगब्रह्मैक्यमित्याह-
तदर्थो रेफ आम्नातः त्वमर्थो मार्ण उच्यते ।
रणेण मार्णसंयोगः भवेदसिपदार्थकः ॥

Again

रषाच्यमीशचैतन्यं रलक्ष्यं सत्यचित्सुखम् ।
मवाच्यं जीवचैतन्यं मलक्ष्यं प्रत्यगीरितम् ॥

And for the words of the Pallavi “Telisi Rāma Chintanato Nāmamu”, the following in Upanishad Brahman may be seen:

य इत्थं रामनामार्थं ज्ञात्वा नाम स्मरेत् सदा ।
स याति परमाद्वैतमहासाम्राज्यवैभवम् ॥

That *Nāma Kīrtana* is not a mechanical process, that a real practice of this means a full equipment of knowledge, self-control, purity of mind, devotion, concentration, etc., has also been emphasised in the books. In his comments on the name *Visva*, which leads the one thousand Names of Vishnu, Sankara says that it is only one who has realised the truth that God is *Visva*, Everything, that can utter the *Nāma*. Sankara's teaching here in his comments on the Name *Visva* is summarised by Tyagaraja in the last foot of his Bilahari song *Intakanna yānanda*—Nī Japamulu velanī jagamulu nīvai rājillunaya. Such a realisation would make one completely refrain from *himsā* etc., and such a person deserves to sing the Lord's Name. Some texts go so far as to say that only the realised souls that have become one with the Lord that can take the Name; others should not vainly take it, नाविष्णुः कीर्तयेद्विष्णुम्, नारुद्रः कीर्तयेद् रुद्रम् ।

We have already drawn attention to the fourth and fifth stages of *Nāma Parāyana* which are stages of *advaita*. Upanishad Brahman says in his *Upeya nāma viveka* that the repetition of *Rama Nāma* should be attended with the non-dual contemplation, *advaita-bhāvanā*.

उत्तमाधिकारिणामैक्यानुसन्धानतो भगवत्प्राप्तिमाह-
सदा रामोऽहमस्मीति तत्त्वतः प्रवदन्ति ये ।
न ते संसारिणो नूनं राम एव न संशयः ॥

Again

श्रीरामनामसाम्राज्यं स्वामेदेनैव भावयेत् ।

And

तावदेवं रामोऽहमहमेव राम इति भावयेत् ।

Passages in Tyagaraja giving expression to this *advaita-bhāvanā* are quoted below at the end of the last chapter when dealing with the highest phase of *Bhakti*.

In the *Padmapurāna*, ten pitfalls of the enthusiasts of *Nāma kirtana* are set forth and their avoidance is insisted upon. They are characterised as ten offences against the Lord's Name, *Nāma-aparādhas*. The first is the deriding of good men, *Nindā* of *Sādhus*. The second is to see difference between one form of Divinity and another, e.g. *Siva* and *Vishnu*. Then, disregard for *Gurus*, denouncing the *Vedas* and *Sāstras* as needless, considering that the glorification of *Nāma* is in fact an exaggeration, committing sins on the strength of the *Nāma*, absence of purity of mind achieved through refraining from injury to others, from lying, stealing, incontinence and receiving gifts. The next is to desist from all *Karmas* and *Dharmas* on the excuse of the *Nāma-Japa*. Then, teaching the Name to the faithless and the un-interested. And lastly, failing to cultivate benevolence and continuing to be dominated by *Ahamkāra* and *Mamakāra*, the sense of 'I' and 'Mine'.

सतां निन्दा नाम्नः प्रथममपराधं वितनुते

शिवस्य श्रीविष्णोः य इह गुणनामादि सकलम् ।

घिया भिन्नं पश्येत् स खलु हरिनामाहितकरः

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गुरोरवज्ञा श्रुतिशास्त्रनिन्दनं तथार्थवादो हरिनामकीर्तने ।

नन्ना बलाद्यस्य स पापबुद्धिः न विद्यते यस्य यमैर्विशुद्धिः ॥

धर्मव्रतत्यागहुतादिसर्वगुणक्रियासाम्यमपि प्रमादतः ।

अश्रद्धधाने विमुखेऽप्यशृण्वति यश्चोपदेशः— ॥

श्रत्वापि नाम माहात्म्यं यः प्रीतिरहितोऽधमः ।

अहंममेतिपरमो नाम्नस्सोऽप्यपराधकृत् ॥

We find in Upanishad Brahman's *Upeya nāma viveka* :—

सन्निदासति वैभवान्तरकथा श्रीशेशयोर्मेदधीः

अश्रद्धा श्रुतिशास्त्रदेशिकगिरां नाम्न्यर्थवादभ्रमः ।

नामास्तीति निषिद्धवृत्तिविहितत्यागौ च कर्मान्तरैः

साम्यं नामनि शंकरस्य च हरेर्नामापराधा दश ॥

Tyagaraja was one of those who considered the recitation of *Nāma* a high form which only qualified people should resort to, if they should reap the benefit. To the second and partly to the seventh *Aparādha* referred to above, Tyagaraja's *Sukhi Evaro* in Kānada, gives expression :

“ Who is the blessed one that enjoys the bliss of *Rama Nāma*, the highest of *mantras* calculated to save men from bondage? Who is that blessed one who, unflinching from truth, serving all humanity and free from hatred towards other Gods, sings sweetly the *Rama Nāma* ?”

Sukhi evaro, Rāma nāma sukhi evaro—
satyamu dappaka, sakala lokamulaku
bhrityudai *daivabhedamu leka*
nityamaina susvaramu gānamuto

There is again reference to the second *Aparādha* in the essentials of a true devotee described by Tyagaraja in his *Bhaktuni Charitra* in Begada, ‘Siva Mādhava bhedamu jeyagarādu’¹. In *Vinatāsuta* (Jayantāsena), Tyagaraja condemns as useless disputations about different faiths.

In the Sankarābharana song on Siva, *Sambho Siva Sankara*, he describes the Lord as one who always puts down the pride of those inferior people who revel in sectarian differences :

Mata-bheda-patita-mānava-
mada-santata-bhanga.

In *Itaradaivamula* again, Tyagaraja says that, without any prejudice against other faiths, he is devoted to Rama—
‘matabhedamuleka sadā madini marulu gonna tanaku’².

1. In the Todu song on Dharmasamvardhani, ‘Karuna judavamma’, in the third charana, Tyagaraja addresses the Goddess as being Herself Siva and Rama.

2. In the true spirit of one who, while adoring one form as his dearest, held in respect the rest as but other forms of Divinity, Tyagaraja raised Subrahmanya as unequalled among the Gods ‘Nivanti daivamu shadānana’ (Todu), and Devi as the refuge of his family—Tyāgarāja Kulasaranye (‘Ammadharma samvardhani’—Athāna).

“ Only such a *Rama Bhajana* as is done with a mind free from the six inner enemies, lust, anger etc., will bring salvation, and free one from the ills of this world.”

Paraloka sādhaname manasā
smara lobha mohādi pāpulanu
smariyinchake Śrī Rāma bhajana, paraloka
janaanādiroga bhayādulache
jagamandu galgu durāsalache
tanayādi bhāndhavula bhramache
dagala nīdu Tyāgarājanutuni
(Pūrvakalyāni).

The very fruit of *Nāma-japa* is that the Name purifies one's mind :

Ni Nāmamuche nāmadi nirmalamainadi (*Jñānamosa-garādā*-Shadvidhamārgini). And hence is *Rama Nāma* the most sanctifying name—Paramapāvana-nāma (*Ramāramana-Vasantabhairavi* ; *Dāsarathī nī rinamu*—Todi).

“ If there is one who thus worships the Lord truly with His Name,—surely, who can equal him ?

nī japamuna hridayamu vega
rājillanu jesina ...
Hariyanu vāni sari evare (Todi).

“ Who can equal that worshipper of the Lord's Name, who has cleared his mind of all its manifold lumber, who has steadfast devotion, who discards sectarian disputes, who longs for the Lord, who has established the Lord's feet in his heart, who shuns like poison the company of those who do not enjoy this happiness and who values the company of true devotees ? Who can equal those whom the meditation of the Lord transports to ecstasy ? ” (*Ibid*).

And “What can equal our own human birth if we could do this adoration of the Lord with the flowers of His Glorious Names.”

Nāma kusumamulache ¹ pūjinche
nara janmame janmamu (Sṛīrāga)

and if one cannot have true love for *Rama-Nāma*,
of what use is his life—

Ramachandra nī nāmamandu nija – premaleni
bratukemi (Varāli-*Pahī paramatma*)

The Lord's Name brings prosperity here, and leading one on the right path, it brings one to the abode of Divinity or is itself all prosperity, all austerity and the abode eternal.

Kshemamu divya dhāmamu nitya nemamu
Rāma-nāmamu (*Vandanamu-Sahāna*).

The most elaborate expression or exclamation relating to the joys of uttering *Rama Nāma* is of course the long *Divya-nāma* in the auspicious Saurāshtra in which Tyagaraja simply loses himself as it were :

“Melu melu Rāmā-nāma-sukham ī dharalo manasā ” (Text pp. 135-6).

Ah Mind! Exceedingly superior in this world is the bliss of Rama's Name to the joy of a thirsty man getting water to drink, of a pauper coming by a treasure, of getting water in draught, ² of

1. cf. in Paripālaya (Ritigaula) the idea, ‘Harināmasmaranamulu viru tāmara’ and ‘Hṛit-kumudasumamula’ in the last charna of the Ahiri piece ‘Challare’. It is necessary to understand fully the significance when Tyagaraja speaks more than once of Nāma-Kusuma, of the Name of Lord as the flower of His worship. According to the prescribed directions for the adoration of *Rama-Nāma* (Rama Mantra Purascharana and Kṛiyāyoga), Rama Mantra itself is to be used as the flowers for the *Puja*, Nama-Japa is the flower worship (pushpa-archana). See *Tattvasamgraha Ramayana* already cited, *Sundara*, Cantos 13, 14.

2. Cf. Vālmiki's comparisons of Dasaratha's joy when Visvāmitra came :
यथा वर्षमनुदके ।

a frightened person getting courage, of a hungry man getting a sumptuous feast, of an angry man calming down, of an ignoramus becoming suddenly learned.

Nay, Tyagaraja exalts the bliss of the utterance of the Lord's name above even the sweet devotional music, above even the bliss of contemplating upon God, or the spiritual experience or the realisation of Brahman itself.

* * *

Srikarudau Sri Rāmuni manasuna
chintinchu sukhambukante

* * *

cheyatagu vedānta vichārana
cheyaga galgu sukhambukante
bāyaka nirguna bhāvamu galapara
Brahmānubhava sukhambukante—
Melu melu Rāmanāmasukham ī dharalo manasā.

CHAPTER VI

ISHTA DEVATA

“*Rāma nī samānamevaru*”, “*Rāma eva daivatam*”

NO POEM of the world other than the *Rāmāyana* has given to a whole country and its countless millions a personality which, despite the passage of ages, remains still a living force of inspiration for individual conduct as well as public life, the mere mention of whose name still thrills, draws tears of joy and makes people break down. Kusa, who did not know the identity of his father, Sri Rama, came in great excitement on hearing of a scuffle between his brother Lava and Lakshmana's son, Chandraketu; but there was Rama also standing there; Kusa saw the personality before him, and, as his turbulent spirit calmed down, he said to himself, 'Ah! What a form to make men's minds settle down in tranquility! Surely, the poet of the *Rāmāyana* enriched the divine language through a fitting personality!'

अहो प्रासादिकं रूपमनुभावश्च पावनः ।

स्थाने रामायणकविर्देवीं वाचमवीवृधत् ॥

Bhavabhūti: *Uttararamacharita* VI. 20.

We have known sceptic high-brows of our own times spending the evening of their lives in thralldom to the inimitable charm of both the *Rāmāyana* and Sri Ramachandra. No wonder the Hound of Heaven of Rama and the *Rāmāyana* has claimed these, our own men; but witness how even those of other faith have come under the spell of this personality, those like Kabir in the North and in our own parts, the British Collector of Madhurantakam, who had the vision of Sri Rama standing bow in hand and guarding the embankment of the lake from breaches during a storm, and how from the early centuries of the Christian era, the entire South-East Asia, from Cambodia to Java, came under His influence, temples were raised to Valmiki there, the *Rāmāyana* was read in public in shrines,

and plays on Rama's story still continue to be enacted in the Indonesian Islands by masses who have become Mohammedans.

We in the South have adored Rama for ages in the form in which He came to us, as 'the glorious Young Prince' (Chakravarti-t-tirumahan) who renounced his kingdom without even the slightest fall in the excelling charm of his face.

न चास्य महतीं लक्ष्मीं राज्यनाशोऽपकर्षति ।
लोककान्तस्य कान्तत्वाच्छीतरश्मेरिव क्षया ॥
न वनं गन्तुकामस्य त्यजतश्च वसुन्धराम् ।
सर्वलोकातिगस्येव दृश्यते चित्तविक्रिया ॥

Rāmāyana II. 19.32.33.

दधतौ मङ्गलक्ष्मिं वसानस्य च वल्कले ।
ददृशुर्विस्मितास्तस्य मुखरागं समं जनाः ॥

Raghuvamśa XII. 8.

In the North, Rama ruled as king over the land and hearts of men, and as Raja Ramachandra, he still continues to do so. 'Rama' 'Rama', said everybody; when Rama ruled, the world was all one Rama :

रामो रामो राम इति प्रजानामभवन् कथाः ।
रामभूतं जगदभूद् रामे राज्यं प्रशांसति ॥

Rāmāyana VI. 131.102.

—a rule whose description Tyagaraja could not leave out of his songs :

Kārubāru Seyuvāru
galare nīvale Sāketanagarini
ūrivāru desajanulu vara munulu
upponguchunu bhāvukulayye
nelaku mūdu vāna lakhilavidyala
nerpu galigi dīrghāyuvu galigi
chalamu garva rahitulu gāleda
sādhū Tyāgarājavinuta Rāma

(Mukhāri),

“ Rama ! Has there been anybody who has reigned over Ayodhyā like you, protecting the subjects and securing the happiness and prosperity of the urban and the country folk and the Rishis ? Your subjects had the three rains, they were learned in all arts and lores and learning, lived long, and were above all, free from deceit and arrogance.”

And it is the re-establishment in this land of this Rāmarājya that Mahatma Gandhi prayed for, a kingdom in which every body, looking at Rama and following him, desisted from mutual injury (*himsā*) :

राममेवानुपश्यन्तो नाभ्यर्हिसन् परस्परम् ।

Ramayana VI. 131.100.

In the rich field of Sanskrit drama, when one examines the themes, one finds the largest number depicting the life of Rama. It is just as it should be, says Murāri, himself the author of the play *Anargha Rāghava* (the Inestimable Rāghava). In the prologue to this play, Murāri says that no apology is needed for his having chosen the *Ramayana* as the theme and Rama as the Hero. If one should leave aside Rama's story as a theme much dealt with by the predecessors, where can one find a Hero endowed with so many excellences ? And how else can poets endowed with gifts of expression help and gratify themselves than by glorifying Sri Rama ?

अयं च प्राचेतसीयं कथावस्तु बहुभिः प्रणीतमपि प्रयुञ्जानो नापराध्यति श्रोत्रियपुत्रः । पश्य

यदि क्षुण्णं पूर्वैरिति जहति रामस्य चरितं

गुणैरेतावद्विजगति पुनरन्यो जयति कः ।

स्वमात्मानं तत्तद्गुणगरिमगम्भीरमधुर-

स्फुरद्वाग्ब्रह्माणः कथमुपकरिष्यान्ति कवयः ॥

Our composer varies Murāri's verse a little and asks :

“ What if sages like Vālmiki and other poets have described you, Oh Rama, excellently

and in a manner that true devotees of yours applaud? Could my yearning cease for that reason? I feel the appointed service of my life is to sing your glory."

E paniko janminchitinani nan-
 nenchā valadu Srī Rāma ne
 Srīpati Srī Rāmachandra nī
 chittamunaku teliyadā ne
 Vālmikādi munulu narulu ninna
 varninchiri nāyāsa dīrunā
 melmiyai yundunu sadbhaktulu
 mechchudure Tyāgarājanuta ! ne

(Asāveri).

Working a further variation of the same idea, Tyagaraja asks the Lord in his *Elāvātara* (Mukhāri): "For what purpose did you incarnate as Rama? . . . Was it to grant boons to Tyagaraja who has strung for you gem-garlands in various *Ragas*?"—"Sata rāga ratnamālikalu rachinchina Tyāgarājuku varamosagutandukā?" Without any such question, he affirms in *Chesinadella* that the very love of Tyagaraja had taken incarnation as Rama.

When dealing with *Rama Nāma*, we noted some of the literary and historical antecedents of Tyagaraja's adoration of Rama and His Name. In the North, the Rāmānandīya school developed the cult of Rama worship to a great extent. Rāmānanda, Tulasidas and Kabīr contributed to the glory of its literature. The *Adhyātma Rāmāyana* became one of the important works of this school. Other versions of Rama's story, like the *Ānanda* and *Adbhuta Rāmāyanas* and the *Bṛihad-dharma Purāna* further developed this cult. Special *Samhitās* or religious compilations like the *Agastya Samhitā* were produced to set forth in great detail devotion to Rama and the conduct of his worship, festival etc. A few works of this considerable Rama-literature, like the *Rama-Gītā* and *Rama-*

Sahasranāma, are referred to in the *Ramarahasyopanishad* itself. King Visvanātha Simha of Vāghela (Bundlekund) did for this school of Rama Bhakti what Bopadeva and Chaitanya's disciple Rūpa Gosvāmi did for Krishna-bhakti, by analysing and systematising the *Rasa* of (Rama) Bhakti on the basis of *Ālamkāra Śāstra*. A reference to these literary antecedents is made here to enable us to understand some allusions in Tyagaraja's songs which cannot be traced to the *Vālmiki Rāmāyana*. For instance, the allusion to hunter Vālmiki being initiated in *Rama Nāma* by Nārada and an Apsaras, turned crocodile and undergoing sufferings, being saved by Ānjaneya by the chanting of *Rama Nāma*. In his Kalakanthi piece on Sita, *Sri Janakatanaye*, Tyagaraja refers to Indra worshipping Sita, (which is an echo of the story of Indra sending Sita divine *pāyasa*, during her prison days) and to the *hundred-headed* Ravana.

Satavadanādyāsara jaladharānile
satamakha kirīta lasanmani gana nīrājita charane.

In another song of his on Sita, *Dehi tava pāda bhaktim* in Sahāna, he refers to the sage Agastya singing of Sita and to the hundred-headed Ravana again: Kalasaja gīta mudite..... Satamukha mada damane.

In the well known Kāmbhoji piece *Mā Jānaki*, he speaks of Sita leaving her real form in Agni and following Ravana only with a Māyā form.

Māyākāramunichi
sikhi chentaneyundi
dānavuni ventane chani.

All these references are to other *Rāmāyanas* like the *Adbhuta*, in which Sita has been specially glorified. Similar allusions bearing on the glorification of Hanumān are also to be sought for in the same sources, e.g., the mention of Ānjaneya sitting under the Pārijāta tree, in *Pāhi Rama Duta*, in

Vasantavarāli, of his reading holy *Purāṇa* at Rama's bidding, in the piece *Kalugunā Pada Niraja* in *Pūrnalalitā*.¹

The reference to the third and sixth chapters of the work of Vālmiki, in the Anupallavi of the Īsamanohari piece *Manasā Sri Ramachandrūni* is to the *Adhyātma Rāmāyana*, describing the divine origin of Rama and Sita². The link with such Rama-literature is also borne out by Tyagaraja paying respects to Tulasidās as the first Bhakta to be saluted in his *Prahlāda Bhakti Vijaya Nāṭaka*.

In South India especially, the *Rāmāyana* of Vālmiki was popularised to a great extent by a long succession of exponents and commentators, beginning with the pioneers of the Vaishnava Bhakti Sampradāya. Among musician-devotees who had chosen the Rama-form for their devotion, there was Bhadrāchala Rāmadās, whose life and songs exerted influence on the imagination of Tyagaraja. Rāmadās especially, Tyagaraja mentions in two pieces: in his well-known Devagāndhārī song, *Kshira sāgara sayana*, Tyagaraja tells Rama that he knew well how Rama liberated Rāmadās of firm mind from the prison.

Dhīrudau Rāmadāsuni bandhamu
dīrchinadi vinnānura.

In his *Emidova Balkumā* in *Sāranga*, he tells Rama, "Were I Rāmadās, Sita would have spurred you to go to my rescue."—Rāmadāsuvalē naite Sītābhāma mandalinchunu nīto³.

Among other Rāma devotees, we may also mention here poet Rāmabhadra Dīkshita of Tiruvisanallur, a contemporary of Sri Ayyavāl, whose hymns on Rama were very popular all

1. Cf. the verse recited among preliminary prayers before the reading and recital of the epic, वैदेहीसहितं etc.

2. Bālakāṇḍa, cantos 3 and 6: Here in canto 3 the birth of Rama is described like that of Krishna in the Bhāgavata, the Lord first appearing in his supreme Nārāyana form before the mother, and the latter uttering a prayer to Him as Lord Nārāyana. In canto 6 in which Sītā's marriage is described, sage Nārada is introduced to point out that Rama and Sītā are the eternal Nārāyana and Lakshmi.

3. Rāmadās is mentioned also among foremost devotees in 'Kaligū Yunte gādā (Kīravāṇi).

over Choladesa. Last but not least was his father's classmate Upanishad Brahman, a Rama-devotee and his own father, Rama Brahman, thanks to whom Tyagaraja was a Garbhābhāgavata. At the end of his *Rāma nī samānam evaru* in Kharaharapriyā, Tyagaraja calls Rama the treasure of his family, i.e., his family deity, 'Kula-daivata' and at the end of the Pūrnachandrikā piece, *Palukavemi*, he says "My parents gave Bhakti and protected me."

Talli tandri bhakti nosagi rakshinchiri.

In *Innāllu* (Nārāyanagaula), he calls Rama again his heirloom 'Kuladhana', and adds that from his early years, he had relied on none but Rama 'Chinnanāta nundi ninne gāni ne nanyula nammitinā, O Rama.'

From the point of view of all this religious literature pertaining to Rama, we may boldly say that among productions distinguished both in quantity and quality, by a single poet-devotee like Kamban or Tulasi, the corpus of Tyagaraja's songs too occupies a prominent place.

Rama, it is well known, was an incarnation of God. But according to this cult of Rama Bhakti, the very word Rama meant Para Brahman.

रमन्ते योगिनोऽनन्ते सत्यानन्दे विदात्मनि ।

इति रामपदेनासौ परं ब्रह्माभिधीयते ॥

says the *Rāma Pūrva Tāpanī* Upanishad. In the well-known Pūrnachandrikā song, which is specially significant here, Tyagaraja expressly states that the word Rama means Para Brahman; and in the twelfth foot of *Pāhi Kalyānarāma*, he calls Rama Paramaina Brahmanu. In a very large number of songs, he addresses Rama as the one God, the first God, Lord of everything, source of everything, immanent in everything, the essence of everything, and so on and describes him in terms of the Supreme Being, devoid of beginning, middle or end (Ādyantarāhita in *Ela nī daya* and Ādimadhyarāhita in *Nīdaya rāvalegāka* and *Edāri sancharinturā*), beyond word

and mind (Avāṅ-mānasa-gochara in *Duduku*), devoid of modification (Avikṛita in *Jagadānanda*), impartite whole (Akhandarūpa in *Sri Rama Rama—Pūrnachandrikā*), one with out second (Advaita in *Sundarataradeham*), devoid of name and form (Nāma-rūpa-rahita in *Sarvaloka—Huseni*), and unqualified absolute (nirguna and nirgunarūpa in *Hari Hari niyokka*, *Nātha brovave* and *Jo Jo Rāma*). It is because by Rama, Tyagaraja meant not merely the incarnation of God as Dasaratha's son, but the Supreme Being itself that even when dealing with the Narasimha incarnation in the *Prahlāda Bhakti Vijaya*, he uses the name Rama. Thus not only did Tyagaraja henotheistically call his Rama the best amidst the Trinity (Muggurilio melaina Rama in *Siggumālī*) but in accordance with the tenets of the Rama cult considered Rama as being something above the Trinity and the Supreme Being, the one Absolute, of the form of *Sat*, *Chit* and *Ananda*. In his *Jagadānanda*, he speaks of Rama as being of the form of Siva, Brahmā and Kesava (Purahara-sarojabhava-kesavā-dirūpa). In his Īsamanohari piece, *Manasā Sri Ramachandruni*, Tyagaraja speaks of Rama as the Supreme Being beyond the Trimūrtis and one who ordains each of the three Mūrtis to His respective duty.

In *Nijamarmamulanu* (Umābharana), he says that it was the Supreme Rama who set up the *gauna* forms of Brahmā, Vishnu and Siva and made them play their respective roles and *lilas*. From the ant to the Trimūrtis, Brahmā, Siva and Kesava, Rama abides in all (Rama nannu brovara). In *Evārichchirirā*, in the charana, he says that the Trimūrtis could not save Kākāsura from Rama's arrow and on the fall of Rāvana, the Trimūrtis praise Rama (*Emidova*). In *Bhakti bichcha* (Sankarābharana), he calls Rama superior to the Trinity: Trimūrtulakati melmi Rama; he is the Lord of Hari, Padmaja (Brahmā) and Sarva¹ (Siva)—Haripadmajasarvesah in *Rama*

1. The text here, in all editions including the one in this book, reads सवैशः which should be corrected into शर्वेशः

eva daivatam. So also in *Mummūrtulu gumigūdi* in Athāna. Not only is Rama beyond the three gunas *Sattva*, *Rajas* and *Tamas*, but he is the Supreme God endowed with excellences which are absent from the three Gods Siva, Vishnu (*Vāmana*) and *Brahmā* who has each His blemish, of harshness, of deceitfulness, and of passion. Rama is indeed unique in His excellences and acts. It may be noted, the excellences of Rama with which Tyagaraja contrasts the drawbacks of the Trimūrtis, (*Endundi vedalitivo*—Darbār) are all very significant and based on some of the most noteworthy points of greatness in Rama mentioned by Vālmiki; thus as against the severity that Siva would show at the slightest mistake is the guna mentioned by Vālmiki in the description of Rama as रिपूणामपि वत्सल—kind-hearted even towards foes. While *Vāmana* had to adopt craftiness to overcome Bali, Rama in the full confidence of his prowess asked the enemy Rāvana who was tired and had been rendered destitute to retire for the day and come back refreshed and equipped : गच्छानुजानामि etc.; and with reference to the particular sin ascribed to *Brahmā* Rama stands supreme as the exemplar of sexual purity, one who would not even look at others' women : रामस्तु परदारान्वै चक्षुर्भ्यामपि नेक्षते । In fact, the things Rama did or said, Rama alone could have done or said—यथा स एवार्हति तत्रभाषितुम् । as Vālmiki says.

The immanence of Rama in all beings from *Brahmā* downwards is mentioned in *Nijamuga nī mahimalu* in Sahāna. The Vāgadhīsvari song *Paramātmudu* is wholly devoted to the immanence of Rama as *Paramātman*.

“ Know all well how *Paramātmā* shines in glory in everything, in Hari, Hara, Devas, human beings, the innumerable worlds, species of creations, the five elements, mountains and trees”

(and Tyagaraja adds that) the Lord is in the good as well as in the bad, *Sagunamulo vigunamulo satatamu*, echoing the *Gīta* अमृतं चैव मृत्युश्च सदसच्चाहमर्जुन ।

And in the Garudadhvani piece *Tattvameruga*, he expressly states that Rama is the meaning of the Upanishadic Mahāvākya, 'Tat tvam asi'

Tattvamasi yanu vakyārthamu
Rāma nīvanu Para tattvameruga taramā.

To proclaim this Upanishadic truth, Tyagaraja seems to have pitched upon a *Raga* with a suggestive name: Garuda, on whom the Lord is riding, is esoterically deemed to be *Chandas* or the Veda (छन्दोमयं गङ्गमन्तम्) and this 'Tattvamasi' is the Vedic message, the *Garudadhvani par excellence*. That Rama is the immutable Supreme is also brought out in *Kadaluvādu* in Nārāyanagaula.

That the Rama form, as such, was his 'Ishta Daiva,' favourite deity, Tyagaraja himself says expressly "Ishta Daivamu nīve" in *Syāma sundarāṅga* in Dhanyāsi, and 'Rāma eva Daivatam Raghukula tilako me' in a song in Balahamsa. To Tyagaraja, Rama was the God and none else.

Vādera Daivamu, Undedi Ramudokadu, etc.

In his Bhairavi song, *Ni vanti*, he exclaims:

"O Rama! After deep reflection, I see it is impossible for me to find another God like you; if one wants to speak, he should speak about you; if one wants to sing, he should sing in praise of you alone; if one wants to associate with anybody, he must associate with you alone.

Nīvanti Daivamu negana
Nirajaksha Srī Rāmayya
bhāvinchi jūchu patla
Pattābhirāmachandra
ādina ninnāda vālegā
kūdina ninnu gūdavale

"Who is there equal to you, O Rama!" — *Rama nī samānam evaru* (Kharaharapriyā), Dharanu nī sari Daivamu gānarā Raghuvāra (Varāli).

“ Who else but you can be the refuge ?”

Verevvare gati vemāṛulaku Sitāpati (Surati).

In his Kalyāni piece, *Kāruvelpulu*, he says :

“ No Devatā of this universe can be equal to you ;
to compare any one of them to you will be like
comparing the fine table-rice to worthless chaff,
a taper to a torch, a canal to the Kāverī, a star
to the moon, a man to Manmatha and a lake
to the sea.”

Kāruvelpulu niku sari kāru
kāruku jilakara sampākāntāramai nattugāni
divatiki dipamu rīti gāni
Kāvetiki kālavala rīti gāni
Tammavairiki dārakala rīti
kamma viltuniki kānti narula rīti gāni
sāgaramunaku sarassu rīti
Tyāgarājavinuta dharalo niku sari.

And in his song in Chhāyātarangini, he asks Rama :

“ To me, whose mind, without harbouring any
prejudice towards other faiths, is constantly and
passionately in love with you, O Rama, is happi-
ness possible of attainment through other Gods ?”

Itara Daiva mulavalla
nilanu saukhyamā, Rāma
mata bhedamu leka sadā
madini marulu gonnatana.

In his Kolāhala song *Madi lona yochana*, he says that of
all the ten *Āvatāra* forms that the Lord put on, the Rama
form was the best.

Padi vesamulalo Rāma vesamu bahu bāganuchu-

It is usual to say that the Krishna incarnation is the
most complete one—Pūrṇāvatāra, but to Tyagaraja, Rama is

the complete incarnation : Pūrṇāvatāra in *Raghupate Rama* (Sahāna). It is in this incarnation that God exemplified the highest that man could reach and thereby the Purushottama gained for himself the title of the ' foremost man '—Narottama (in *Rāmāyana*) or Naravara¹ as he is referred to in more than one piece (in *Evarani* etc.). Rama was ' Naravara ' because he was the embodiment of the best and most praiseworthy conduct—Sucharitra, Subhacharitra and Stutyacharitra, of incomparable qualities and conduct (Nirupamagunasīla, in *Nārada-gāṇalola*).

In a piece in Vijayavasanta, *Ni chittamu*, Tyagaraja says that whatever God he sees, he finds in them only his Rama.

Paradaivamula jūchunantane bhāvamandu
nīvai baregedavayya.

In a more telling manner, Tyagaraja says in *Raghuvara nannu* (Pantuvarāli) that to him, the Lord's bride, while other Gods are like other optional jewels, Rama is the very Māngalya sūtra.

Para daivamulu bāgu sommulu
Suranuta mangala sūtram launā.

Like Rama's Name, His auspicious story too is endowed with the power to save—Tārakacharitra and Tāraka-subhakara-charitra—in *Mariyāda*-Sankarābharana, *Enduku daya*-Todi, *Pāhi Pāhi*—Saurāshtra).

It is the infinite excellences, *Ananta kalyāna gunas*, of Sri Rama's personality that explain the great fascination for this form². In *Janakajāsameta* in Asāveri and in *Muripemu* in Mukhāri, he calls Rama, the chest of gems of auspicious qualities—bhavya-guna-mani-kosa and suguna-mani-kosa. There are, in Tyagaraja's songs, nearly fifty epithets or addresses

1. Cf. ' Naravaram ' in Dikshitar's Ramachandram bhāvayāmi.

2. See my article *Rama guna manasa* or the Infinite Excellences of Sri Ramachandra, in *Vedanta Kesari*, Oct. 1937.

referring to Rama as the repository of all good qualities, of wonderful qualities, of auspicious qualities, of countless qualities, of beautiful qualities.

It is to redeem the fallen man that Rama incarnated as a perfect man—Naravara; it is to teach depraved man the high ideals that He embodied in Himself all the infinite virtues. The antithesis of Rama is really the degraded human personality, the evils that beset men; hence does Tyagaraja address Rama as Rāgādi-samhāra, Rāga-mada-dūra, Mada-mānava-gana-bhīma, Kāmādi-ripu-vidāra, Kāmādi-shadguna-hara, Tāmāsajana-hridayadūra, Tāmāsa-rājasa-mānasa-dūra; in fact the demons he destroyed may be said to be nothing more than the personifications of the opposites of the qualities, the *gunas*, which he represented: Avagunāsuragana-madahaṛana (*Jagadānanda*). The infinite excellences, the *Dharma* and the *Satya* that Rama stood for constitute the culture of personality; it is the uncultured who are the demons; it is those barren of these virtues that constitute the primitive, the crude and the vulgar; and far away from these is Rama in whom human personality reached its heights: Pāmarāsurabhīma (*Gaurīkalyāṇamu*) and Pāmāra(jana)dūra in more than one song.

In his *Korī vachchina* in Bilahari, Tyagaraja says that it is the infinite excellences and the great acts of Rama that had made him his choice Daiva. There are hundreds of epithets and vocatives laden with Rama's *gunas*, with which Tyagaraja describes and addresses Rama in his songs; in all these, the personal qualities of Rama are extolled, but it is not possible to quote them all here. We can mention here only such important qualities of Rama as are specially described by Tyagaraja in the songs; of these also, not all descriptions bearing out Rama's divinity in general, but such qualities only as are known to be specially associated with the life, nature and actions of Rama.

Foremost among the qualities comes *Rūpa*, the personal charm of Rama's appearance. Vālmīki himself gave us the etymology of the name Rama as 'the delighter of men' when he said रामो रमयतां वरः। Kalidāsa made the explanation plain when he said that Vasishtha named the child 'Rama', being prompted to do so by his beautiful form.

राम इत्यभिरामेण वपुषा तस्य चोदितः ।

Raghuvamsa X. 67.

"He captivates the minds and hearts of men by his beauty and magnanimity and is most pleasing to look at."

चन्द्रकान्ताननं राममतीव प्रियदर्शनम् ।

रूपौदार्यगुणैः पुंसां हृष्टिचित्तापहारिणम् ॥

Rāmāyana II. 3.29.

"He on whom Rama's eye did not fall and whose eye did not fall on Rama is a cursed man, his own soul loathes him."

यश्च रामं न पश्येत्तु यं च रामो न पश्यति ।

निन्दितस्तु वसेल्लोके स्वात्माप्येनं विगर्हते ॥

Ibid. II. 17.14-15.

When Tyagaraja tells Rama, 'You are my Ishta Daiva', it is the surpassing beauty of this Syāmasundara that made him prefer this form.

Syāma sundarāṅga
sakala saktiyu nivera

* * * *

Ishta Daivamu nīvera

He adds,

"Even Brahmā, Indra and other Gods cannot describe the beauty of your benign look, your charming face, surpassing the moon in splendour.

Intanuchu varnimpa taramā
 Brahmendrādulakaina
 kāntunikanna mā chakkani
 Kalyāna Rāmachandra
 Nī sogasu intanuchu
 varnimpa taramā

(Gundakriyā).

The song *Muddu momu* in Sūryakānta, speaks of his captivating beauty which bewitches the sages of the forest, when he appears before them.

Muddumomu elāgu chelangenō—
 munuletlagani
 mohinchiro.

“How did that face shine at that time,” asks Tyagaraja and he himself gives the reply in the suggestive name of the Raga here, Sūryakānta. His reaching the forest was to manifest His prowess, which would blaze forth for the destruction of the Rākshasas, which He promised to the sages as soon as He saw them. Hence His face shone forth with Tejas like the sun and was yet, as it always was, captivating like the moon, Kānta, a rare combination indeed! The all-comprehensive beauty of Rama confounds the devotee, as he is not able to concentrate, so to say, on any one aspect, for everything is equally fascinating.

“Every portion of your body, O Rama, is
 captivating. Which portion shall I embrace?
 Your speech alone is speech, your lilt alone is lilt,
 and your brilliance alone is brilliance.

Endu kaugalinturā nin—
 nentani varninturā

* * * *

Nīdu paluke palukurā
 Nīdu kuluke kulukurā
 Nīdu taluke talukurā

(Suddhadesi).

All his near relatives and associates, who enjoyed the beauty of Rama in different ways, —

Kausalyā, who kissed him on his shining cheeks,

Dasaratha who called him endearingly — रामेति मधुरां वाणीं व्याहरन् as Vālmiki says,—

Lakshmana who served, Visvāmitra who led,

Ahalyā, Siva's bow, Janaka,—

and Jānakī who held him by the hand in ecstasy—for the fortune of these in getting such enjoyment, Tyagaraja yearns in his Yadukula Kāmbhoji song 'Sri Rāma Raghu Rāma Srīngāra Rāmayani chintinche rāde O manasā.'

He envies Visvāmitra specially, who had the fortune to enjoy the beauty of Rama's face, when its curly forelocks waved as Rama shot his arrows at Mārīcha or broke Siva's bow. "O, What raputurous delight did that sage have!"

Alakalallalādagagani

ā Rānmuni yetu pongeno.

Probably when Tyagaraja chose the *Raga* Madhyamāvati for this piece, he thought of the middle state of freedom from love and hate, *madhyamāvasthā*, in which sages lived and he meant that even for such people as are above attachment, the charm of Rama was overpowering. Has not the *Bhāgavata* said :

आत्मारामाश्च मुनयो निर्ग्रन्था अप्युरुक्मे ।

कुर्वन्त्यहेतुकीं भक्तिमित्थंभूतगुणो हरिः ॥

We may see a more probable suggestion of the appropriateness of the Rāga-name in the *Raga* Rudrapriyā, 'dear to Siva', of the song *Lāvanya*, for Rama and his beauty were dear to Siva who imparted *Rama mantra* to everybody.

"O Charming Rama! Bless me with your benign looks! Your mind, your charm, your ways are all unique."

Lāvanya Rāma, kanulāra jūdave
 ati lāvanya Rāma
 Nī manasu, nī sogasu, nī dinusu vere
 Tyāgaraja nuta divya lāvanya Rāma.

“ Is it possible to see the beauty of your face
 shining with glittering cheeks, your red lip, your
 smile, your forelock and the brilliance of your
 eyes ?”

Compare Tyagaraja's expression ‘ *Ati-lāvanya Rama*
 with Vālmiki's ‘ *अतीव प्रियदर्शनम्*’.

Sogasu jūda taramā nī
 niganiga manuchu kapola yugamuche
 merayumomu
 vara bimba sama adharamu
 chiru nagavulu mungurulu
 mari kannula teta
 Vara Tyāgarāja vandaniya
 ituvanti sogasu jūda taramā.

(Kannadagaula).

The song *Mohana Rama* on the captivating beauty of this
 incarnation, to see which the denizens of the entire heavenly
 regions rushed to mortal world in the several guises of birds,
 beasts, monkeys etc., is appropriately in *Mohana Raga*.

In Devagāndhāri, he asks his own mind not to forget Rama
 of bewitching beauty, His dignified bearing, His soft words, His
 brilliant eyes, His graceful movements.

Maravakarā nava Manmatha rūpuni
 Nīto, mellani māto, kannula
 teto * * * kuluko, * * *
 paluko, chekkula taluko, and so on.

The captivating beauty of all these various aspects of
 Rama are again sung in the truly majestic song *Meru samāna*,
 where Tyagaraja describes all these and asks Rama to come to
 him, so that he might feast his eyes with that beauty.

Meru samāna dhīra Varada Raghu—
 vīra jūtāmu rārā - mahā (meru)—
 Sārasāra oyyārapu nadalanu,
 nīrada kāntini nī thivini
 alakala muddunu, tilakapu tīrunu
 taluku jekkulache danaru nemmomunu

‘Come, let me see all that : ‘ Jūtāmu rāre ’.

Just as Hanumān showed off to Sita his great acquaintance with the intimate details of the personal features of Rama, the *Rekhās* and *Sāmudrika lakshanas*, so also Tyagaraja delights in describing Rama’s *Sāmudrika lakshanas* in the Dhanyāsi piece, *Sri Rāma dāsa dāso’ham*. This description of the personal charms of Rama to Sita by Hanumān in the Sundara-kānda is cited by Tyagaraja to show what a joy one is transported into, like Sītā herself, on even hearing the description of Rama’s beauty ; far sweeter indeed the pleasure if one should be seeing that beauty daily.

Kanakana ruchirā kanaka vasana ninnu
 dina dinamunu manasuna chanuvuna ninnu

* * * * *

Pavamāna sutudu nīdu mahima delpa
 Sita delisi valachi sokka ledā yārīti
 ninnu kanakana ruchirā.

In *Lekanā* (Asāveri), he refers to the several aspects of Rama’s attractiveness, as a result of which everybody was hovering round him, one to enjoy his beauty as his wife, (Sītā), one to carry out the commands of his eyes (Lakshmana) and so on.

Lekanā ninnu juttukonnāru ?
 eka hridayulai nityānandamu.

Otherwise, how could they, with single-minded devotion and constant delight, crowd round you like that ?

Look at me. I cannot move out of you and see another. You have cast a spell, *mantra*, as it were, and bound me.

Kattu jesināvu Rāmabandu
kattu jesināvu
(Athāna).

No wonder, Tyagaraja calls Rama in many a piece 'Sringāra Rāma', 'Sringāra jaladhe' and 'Sringāra Sekhara', and piles epithets and addresses on the charm and appeal of every limb of Rama and says that His form is such that it gratifies everyone of the senses : Indriyamulakāhlādakarumichchu rūpamu (*Nammakane*).

Next to Rama's personal beauty, comes the charm of his speech. To speak softly and sweetly, always and to everybody, is a rare virtue and those who have to serve or to wait on somebody who is superior know this very well. Next to a confidence-inspiring form, are soft pleasing words. Vālmīki says again and again of Rama, that he spoke first when he met another, (and did not stand stuck up in his own importance), spoke endearingly and always prefaced his words with His smile.

स्मितपूर्वाभिभाषी, पूर्वभाषी प्रियंवदः, स्मितपूर्वं च भाषते,
मृदुपूर्वं च भाषते, प्रियवादी च भूतानाम् ।

(*Vālmiki*).

One may speak harsh things to Him, He would not reply.

उच्यमानोऽपि परुषं नोतरं प्रतिपद्यते ।

Rāmāyana II. 1.10.

These qualities of Rama's speech Tyagaraja mentions frequently: Mridubhāsha in *Jaya Jaya Sri Raghurama* (Gaurī); Mellani mātalu in *Intanuchu* ; Mellani māto in *Maravakarā* ; Mridu subhāsha in the Ārabhi Pancharatna and in *Rāma nī samānam evaru*.

“ How wonderful is your power of winning people by sweet words, suited exactly to the person addressed ! ”

Emani mātāditivo Rāma. (Todi).

The sweetness of Rama's words makes Tyagaraja exclaim about it in ecstatic terms. "See, the sweetness of Rama's speech surpasses that of sugarcandy."

Paluku kanda chakkeranu gerune
panatulāra jūdare

and in yet another song, he addresses Rama as one whose speech is sweet like nectar :

Sudhā mādhyura bhāshana
(Sindhurāmakriyā).

and in still another (*Jagadānanda—Nāta*) : Sudhāmaya-vachobrinḍa and Madhurālāpa in *Bhavasannuta*. The high value attached to the soft pleasing word is borne out by more references to this quality : Subhāshana in *Nalinalochana* (Madhyamāvatī); Mridubhāshana in *Paripālāya Dāsarathe* (Sankarābharana) and *Varalīla* (Sankarābharana); Mridutara-bhāsha in *Jo Jo Rāma* (Rītīgaula); Varamridubhāsha in three pieces (*Muripemu*, *Ni dayache*, *Tava dāso'hām*) and Sanmridubhāshana ¹ (*Sri Raghuvāra Karunākara*). Another aspect of the attractiveness of Rama's speech is referred to when Tyagaraja describes Him as Lalitabhāsha (*Kshirasāgara-vihāra*) and Salalitavachana (*Dinajanāvana*). Negatively also Tyagaraja describes Rama as not countenancing people who indulge in traducing others (Para-dūshana-janagana-bhīshana in *Nārāyaṇa Hari*). When he performs *Hārati* to Rama, the first attribute of Rama, the Master, which Tyagaraja mentions is 'Atimridutara-sattva-bhāshana'. Rama's speech was not only sweet but appropriate to the occasion : Yukta-vachana (*Māmava satatam-Jaganmohini*).

In some songs, Tyagaraja yearns to listen to Rama's words and to enjoy conversation with him.

1. Cf. Vālmiki II, i. While describing Rama's gunas : 'न दुर्धृताः'

Palukavemi nā Daivamā parulu navvunadi
 nyāyamā
 aluga kāranamemirā Rāma nī
 vādinchinatu yādina nāto
 (Pūrnachandrikā).

The smile that prefaced his words and sweetened his expression—स्मितपूर्वाभिभाषी—is referred to in the Sāveri piece *Srī Rama Rāmāsrītulamu*—chiru navvuvadānu nī.

When I draw attention first to Rama's qualities, as described by Vālmiki, I request readers to bear in mind the fact that Tyagaraja himself speaks of such descriptions by Vālmiki, for instance, in *Nātha Brovave* in Bhairavi, he asks :

“ Have the words of Vālmiki, who had described you as one of an easy and accessible disposition, proved false ?”

Salalitudani munu palikina Vālmikula
 vākkulu kallalāyenā ?”

This quality of easy accessibility of Rama, *Saulabhya*, is to be seen in many a passage in the *Rāmāyana*. As he returns from an engagement, he alights and enquires after the domestic welfare of every citizen as if he were his own kith and kin.

शुचिर्वश्यस्समाधिमान्

I. I. 12.

पौरान्स्वजनवन्नित्यं कुशलं परिपृच्छति । II. 2. 38.

It is also illustrated by his behaviour towards Guha, Sabari and the monkeys ; when, after the fall of Rāvana, Sītā was being brought by Vibhīshana in a palanquin, to Rama, and Vibhīshana had the monkeys lathi-charged for rushing to see the lady for whom they had waged that war, Rama flared up, criticised Vibhīshana for treating the monkeys like that and asked Sītā to get down and walk. He called the monkeys ‘his own’—जनोऽयं स्वजनो मम ।

Such *saulabhya* came natural to Rama, as he treated everybody equally ; this again is a quality of Rama specifically

mentioned by Vālmiki—आर्यः सर्वसमश्चैव and Tyagaraja echoes it in *Undedi* when he says Sarva-samudu.

Next to his matchless appearance, lovable speech and easy behaviour, come the qualities for which He took incarnation. It is for the re-establishment of Dharma whenever it gives way before the forces of Adharma that the Lord incarnates. It was above all to exemplify Dharma that Rama appeared; and of all the characterisations of Rama by Vālmiki, “*Dharmātma*” is the basic and the most important.

धर्मात्मा, रामो धर्मभृतां वरः, साक्षाद्रामाद्विनिवृत्तो धर्मः (ii 2. 29.),
धर्मं सर्वात्मना श्रितः, एष विग्रहवान् धर्मः । etc.

In his song (*Undedi* in Harikāmbhoji) in which he says that there is one, Sri Rama, thanks to whom we need not go to ruin, Tyagaraja characterises Rama as ‘*Dharmātma*’. This chief epithet of Rama occurs in other songs too.

The same is emphasised negatively by Tyagaraja’s description in several places, of Rama as opposed to and as the destroyer of evil forces :

Dalita-durmānava, durjana-dūra, dushtajana-dūra, krūra-jana-vidūra, kumanojanaganabhīma etc.

Close upon Dharma comes Rama’s Satya. Rama was a Satya-sandha : धर्मात्मा सत्यसन्धश्च.

In *Paripālaya mām* (Darbār), Tyagaraja uses the same expression of Vālmiki—Satyasandha (Charana 2) and adds that Rama protected those that were truthful—Satyajanaṇvāna. In *Endaro* (Ch. 8) appears again, along with other qualities, ¹ the

1. Of the other qualities mentioned here may be noted Rāma’s capacity for being unruffled in the face of extreme provocation. ‘*Sāntamānasa*’, There could be no greater event than the coronation-crisis and Vālmiki describes the composure which reigned supreme on Rama’s face in memorable verses :

न वनं गन्तुकामस्य त्यजतश्च वसुन्धराम् ।
सर्वलोकातिगस्येव मनो रामस्य विव्यथे ॥
न चास्य महतीं लक्ष्मीं राज्यनाशोऽपकर्षति ।
लोककान्तस्य कान्तत्वाच्छीतरश्मेरिव क्षपा ॥

‘ Vachana-satya ’ of Rama. Rama did not speak twice; once he spoke and he carried it out and did not go back upon his word: रामो द्विर्नाभिभाषते, which Tyagaraja translates in *Eti yochanalu* (Kiranāvali).

‘ Rendu mātalāde vādu gādani
* * * * chandamounulu āda ’.

It is for the protection of the Satya of his father that he went to the forest.

“ Such a one is the God who has earned undying fame for all time, for never failing the word spoken.”

Ādina mātalū dappadanuchunu
ā chandrārkamu gīrti galigina
vādera Daivamu manasā.

Rama’s authority had Satya for its basis ; how can anybody transgress it ?

Satyamaina yājna mīra
sāmāthyamu galadā, Nityarūpa
(Kāpi).

Ekapatnivrata was another chief Dharma that Rama came to establish. When Bharata, not finding Rama, asked his mother Kaikeyi why Rama had been banished to the forest and whether he had violated the person of any lady, Kaikeyi tells Bharata, “Others’ wives, Rama does not even see with his eyes.”

रामस्तु परदारान्वै चक्षुर्भ्यामपि नेक्षते ।

Rāmāyana II. 72.49.

In *Nātha brovave* Tyagaraja says that he cannot forget Rama for this reason :

“ When women, charmed by your radiant face approached you, you treated them as your daughters, O Matchless One !”

Kalakalamanu mukha
 kalakani purabhāmalu
 valachaga tana sutalavale
 jūchu Raghunātha brovave.

‘Paranārīsodara’—‘One who treats other’s women as his sister’ and ‘Parabhāminī-dūra’ ‘one who keeps himself away from others ‘women’, are addresses to Rama in the Ārabhi Pancharatna and the Sahāna piece *Raghupate Rama*.

The matchless prowess, chastity and truth of words—One arrow, one woman and one word,—these three, the essence of Rama’s personality, are given to us in the song, *Oka māta* :

‘Oka māta yoka bānamu, oka patnīvratude manasā —
 Oka chittamu galavāde, oka nādunu maravakave’.

(Hari Kāmbhoji).

It is for these that not only Tyagaraja but none amongst us could ever forget Sri Rama. Not for Tyagaraja alone, but for this whole country is Rama the prop of its life, ‘Nā Jīvādhāra’.

CHAPTER VII

FORMS OF BHAKTI

“*Vaga vagagā bhujjiyinchu vāriki yauriti*
Saguna-dhyanamu—”

THE sentiment of devotion takes manifold forms, and the main emotion of Bhakti is also made up of a variety of accessory feelings, which appear as billows on the sea and go to strengthen the main emotion. We shall deal in another chapter with the various Bhāvas through which Tyagaraja's Bhakti Rasa expresses itself, analysed according to the Ālankārikas of the Bhakti School. We shall presently speak of the major forms or *Prakāras* of Bhakti according to the Āchāryas of the Bhakti School. The well known classification of Bhakti in these major forms occurs in the *Bhāgavata*: Hiranyakasipu comes to Prahlāda at school and asks him to tell him the best thing that he had learnt during those days. Prahlāda says :

‘ That I consider the best lesson, worthy to be learnt, if man could practise devotion to the Lord, characterised by nine forms: listening to the Lord's song and glory, singing of the Lord, contemplation of the Lord, worshipping His feet especially, saluting Him, serving Him like a servant, moving with him as a friend, and offering oneself to Him ’.

श्रवणं कीर्तनं विष्णोः स्मरणं पादसेवनम् ।
अर्चनं वन्दनं दास्यं सख्यमात्मनिवेदनम् ॥
इति पुंसर्पिता विष्णौ भक्तिश्चेन्नवलक्षणा ।
क्रियते भगवत्यद्धा तन्मन्येऽधीतमुत्तमम् ॥

Nārada, in his *Bhakti Sūtras*, says that though Bhakti is a single emotion, it takes eleven forms. They are of the form of attachment to the several aspects of the Lord, as well as attachment to Him in different capacities or roles; (a) Attachment to the Lord's qualities or *Gunas* and to His Form or *Rūpa* (two); (b) Attachment to three acts of devotion towards the

Lord, viz., worship or *Pūjā*, constant memory or contemplation, i.e., *smarana* and surrendering oneself to Him, *ātmanivedana*, (three); (c) Attachment in four roles, as servant, *dāsya*; as friend, *sakhya*; as child, *vātsalya*; and as beloved, *kāntāsakti*, (four) (d) lastly, two stages of Divine Love in its climax, viz., seeing everything as the Lord or being completely absorbed in and becoming one with Him, *Tanmayāsakti*; and inability to bear His separation, *Aviraha* (two, making a total of eleven).

गुणमाहात्म्यासक्ति-रूपासक्ति-पूजासक्ति-स्मरणासक्ति-दास्यासक्ति-सख्यासक्ति-
वात्सल्यासक्ति-कान्तासक्ति-आत्मनिवेदनासक्ति-तन्मयासक्ति-परम् अविरहासक्ति-
रूपा एकधापि एकादशधा भवति ।

Of these eleven forms of Nārada, his pupil Prahlāda, mentions in the *Bhāgavata*, as we say above, *Pūjā* or *Archana*, *Sakhya*, *Smarana*, *Dāsya* and *Ātmanivedana*; Prahlāda's *Śravaṇa* and *Kīrtana*—the listening to and singing of the Lord's exploits and personality comprehend Nārada's first two forms, of loving Lord's *Guṇa* and *Rūpa*. The Lord's infinite excellences and the incomparable attraction of His Form, we have already dealt with. Taking the *Nārada Bhakti Sūtras* and the *Bhāgavata* together, we have thus on the whole, *Śravaṇa*, *Kīrtana*, *Smarana*, *Padasevana*, *Archana*, *Vandana*, *Dāsya*, *Sakhya*, *Ātmanivedana*, *Vātsalya* and *Kāntāsakti*. Of Nārada's *Tanmayatva* and *Aviraha*, we shall speak in the end.

The roots of some of these forms of devotion can be seen in the several devotional attitudes and similes employed by the earlier poets, beginning from the Vedic Rishis¹. We may remind ourselves here of one of the closing verses of Arjuna's hymn to the Lord on his seeing the Lord's *Viśvarūpa*, in the *Bhagavadgītā*, when Arjuna asks the Lord to excuse his own shortcomings, even as a father would those of his son, a friend of another friend and a lover of his beloved.

पितृषु पुत्रस्य सखेव सख्युः
प्रियः प्रियायार्हसि देव सोढुम् ।

1. See my article 'The Vedas and Bhakti', in the *Vedānta Kesari*, Dec. 1955.

Here we have *Vātsalya*, *Sakhya* and *Kānta* forms of Bhakti and of these, Arjuna himself is the exemplar of *Sakhya* or love in the role of a friend.

1. While different persons may specialise in anyone of these different forms, it is also possible that the same devotee experiences or passes through all the states characterised by these terms. In his long and rich enjoyment of Rama Bhakti, Tyagaraja exemplified all these forms. *Śravaṇa*, the listening to the glory of the Lord, comes first ; it is the starting point. Of the Āchāryas of Bhakti, Garga accords it such foremost place as to define Bhakti itself as love for the Lord's story—कथादिश्रवति गर्गः । It is by hearing about the Lord, again and again, that we can slowly convert ourselves and take ourselves away from all mundane pre-occupations. If one develops a taste for it, gradually his ears educate themselves against tuning themselves to anything else.

‘ The drinking of the ambrosial *Rasa* of Rama's story would confer on one a veritable kingdom. It would give one *Dharma* and all other fruits ; it would give one firmness of mind, spiritual bliss, material happiness and destroy all the shackles of *Karma* and the many ills of *Kali*,’

sings Tyagaraja.

Rāma kathā sudhā rasa pānamu oka
rājyamu jesune
dharmādyakhila phaladame, manasā
dhairyānanda saukhya niketaname
karmabandhajvalanābdhi nāvame
kaliharam Tyāgarājavinutudagu.

In *Sudhā mādhyura bhāshana* in *Sindhurāmakriyā*, Tyagaraja says that his long hunger had been appeased by the ambrosial story of Rama, to listen to which he had avoided the wicked and resorted to the devotees of the Lord.

Kathāmritamuche bahukālamu yākali
dīri yunnānu brovumu etc.

2. The entire life and output of Tyagaraja exemplifies the second form,—*Kirtana*. In *Elāvatāra*, he goes to the extent of saying that the Lord Himself incarnated to draw out Tyagaraja's *Kirtana*. In *Intasaukhyamani* (Kāpi) and *Intakannayānanda* (Bilahari) Tyagaraja says that there can be no joy greater than that of singing of the Lord and dancing with the praise of the Lord on one's lips. We have spoken of this form of devotion, in the chapter on *Nāma* and *Nāma-kirtana*, and also to some extent in the chapter on Reformist Zeal.

3. The third is *Smarana*, the constant memory of the Lord and meditating upon Him, *Dhyāna*. The constant thought of the Lord has been emphasised by Tyagaraja in any number of songs. While dealing with his conception of *Nāma-japa*, we saw how according to him, *Nāma-japa* was futile if not lighted up all through by the glow of the thought of Rama. In his *Nāgasvarāvali* piece, he specially mentions *Chintana* or *Smarana* as his very life.

Srīpate nī pada chintana jīvanamu.

The thought of the Lord is the best thing - 'Rāma chintane chālu' (*Rāma Kodanda Rāma*—Bhairavi).

Smarane sukhamu in Janaranjani says that happiness is in the constant memory of the Lord and His Name. In *Marachuvādanā*, Tyagaraja speaks of it as an impossibility to forget Rama.

Marachu vādanā Rāma ninu Madanajanaka
Marakatānga nī yokka madinenchavaladu.

According to Nārada, a poignant pang, even in a momentary gap in the Lord's constant thought, is the true criterion of Bhakti.

नारदस्तु तदर्पिताखिलाचारता, तद्विस्मरणे परमव्याकुलतेति ।

4. *Pādasevana* or the worship of the Lord's feet in particular is a devotional mode exemplified by Bharata and the adoration of Rama's *Pāduka*. The adoration of the Lord's

feet is a common form of worship in both Hinduism and Buddhism. Literary, historical and monumental evidences bear out the prevalence in ancient India of the wide-spread practice of worshipping the divine foot-prints at particular holy spots, Vishnu pāda, Buddha pāda, Siva pāda and Rama pāda. Rama's feet had two great exploits to their credit : the re-creation of Ahalyā from her accursed stone-state, and through their sandals, ruling over the kingdom of Ayodhyā. Poets have spent their fancies over both these episodes and Tyagaraja has two songs to adore both these exploits of Rama's feet. Both are cast in Ragas of appropriate names, Amritavāhinī, the feet that bring immortality and ambrosial bliss and, Rāmapriyā, Rama's beloved sandals :

‘O Blessed feet of Rama ! Suffices it if I could
secure your grace. Come and take your home in
my mind. Taking compassion on Ahalyā, you
redeemed her and restored her human form.
Can I not crave to be blessed similarly ?’

Srī Rāma pādamā nī kripa jālune
chittānīki rāve
dārini silayai tāpamu tālaka
vāramu kannīrunu rāchaga
sūra Ahalyanu jūchi brochitivi
yā rīti danyuseyave Tyāgarājageyamā !

‘O Rama, pray clear my doubt. Are your holy
feet, worshipped by Nanda, great, or your
elegant sandals great? The great sages who
worshipped your feet secured a status equal to
yours, but Bharata who worshipped your sandals
got yourself ’.

Sandehamunu dīrpumayya
Sāketanīlaya Rāmayya
Nandārchita padayugamulu melo
nāgarīkamagu pādukāyugambulu melo

vara maunulella charanambulanu
 smariyimpa nīdu padamosangene
 Bharatārchanache pāḍukalu
 dharani ninnosage Tyāgarāja bhāgyamā.

Note how Tyagaraja qualifies the sandals, as the elegant or refined sandals ; nāgarīkamagu pāḍukā. Nāgarīka is the exact Sanskrit word for civilisation, the refinement of the city or nagara ; Rama's sandals, Tyagaraja deftly suggests, were not destined to tread the jungle, they belonged to the city and to the city they naturally hastened back, as soon as possible. Also, the address here to Rama as Sāketanilaya, ' stationed in Ayodhyā ', is significant, for, though absent in body, at the forest, Rama was personally residing and ruling in Ayodhyā, through his sandals.

In a third song, in Begada, Tyagaraja cites again the case of Ahalyā, as also the third exploit of Rama's foot, the easy kicking off, with ease, the huge carcass of Dundubhi to relieve poor Sugriva's anxiety about Rama's capacity to give fight to Vāli ; and on the strength of these, Tyagaraja says he has reposed implicit faith in the lotus feet of Rama.

Nī padapankajamulane nera namminānu
 kopamuto munu tāpasi yichchina
 sāpamunanahalya anudinamu
 chāparāti tanu tapa morvani
 yāpenu gani paritāpamu dīrchina Sankrandana
 tanayuni bādha sahimpani Virochana
 sutu madi galigina bhaya megayaga
 ghanatama Dundubhi benutala dannina etc.

In his *Raghunāyaka* in Hamsadhvani, Tyagaraja says that he could never give up Rama's lotus feet.

“ Raghunāyaka nī pādayuga
 rājīvamula ne vidajāla”.

In *Sri Mānini manohara* in Pūrnashadja, Tyagaraja affirms that his only long cherished desire, which needs no

reiteration, is to do Rama's *pādaseva*, even as it was done by His brothers.

Srī mānini manohara
chirakāla maina māta yokatirā
vemāru balka jālarā
Srīmantulau nī sodarulu
jeyu rīti pāda seva koritini

Will my passionate longing be fulfilled until I stroke your lotus feet everyday ?

Anudinamu nidu pādābjamula
nottuchunu tīrunā nāloni (sāverī).

In a Devagāndhāri piece, Tyagaraja says that the constant thought of the Lord's feet constitute his very life and breath—nī pada chintaname jīvanamu.

5. The fifth form of devotional propitiation of the Lord is to do His worship daily and incessantly—*Archana*. Pārāsarya, i.e., Vyāsa, an authority on Bhakti defines Bhakti itself as the constant delight in the worship of the Lord. पूजादिष्वनुराग इति पाराशर्यः । In *Indukā i tanuvu* quoted in an earlier chapter, Tyagaraja says that the supreme thing for which one has been endowed with hands is to do the Lord's worship. This form, *Archana*, is exemplified by two important factors of Tyagaraja's life and work, —one is Tyagaraja's daily *pūjā* of the Rama idol, and the other, the collection of the songs, called Utsava sāmpradāya kīrtanas, composed for the several items of the celebration of a Rama festival, including the songs that he sang for the several stages of his own *pūjā* and its sixteen kinds of *Upachāras* offered to the Lord. Of these songs, *Hechcharikagā rāra he Rāmachandra* in Yadukulakāmbhoji expresses welcome, *svagata*, to the Lord. *Rāra Sitāmani manohara* in Hindola vāsanta, and *Chetulāra Srīngāra* in Kharahara-priyā, deal with the *alamkāra* or the dressing and decorating of the Lord. See what a delight Tyagaraja had in decorating the Lord !

Chetulāra sringāramu jesi chūtunu Srī Rāma.

I shall decorate you with my own hands so beautifully as to elicit the admiration of even Brahmā and other devotees and enjoy the sight myself. You shall have golden anklets for your feet, laced clothes, fragrant Pārijāta for your tuft, a golden girdle, a charming tilaka on your forehead, pendants for the forelocks and sweet sandal paste for your body. Having finished your make-up to my heart's content, I shall kiss you and hug you to my bosom. Sarasvatī will come and fan you. In that exultation, I shall exclaim, 'Well done, well done' and so doing, I shall cut asunder all my bonds.

With a Kedāragaula song, Tyagaraja performs the *Archana* of the Image, offering Tulasi, Bilva, Malli and other flowers to the several parts of the Lord's body, *Angapūjā*.

Tulasi bilva mallikādi jalaja
sumapūjala gaikonave
uramuna, mukhamuna, siramuna, bhujamuna
karamuna, netramuna, charanayugambuna
karunato nenaruto-paramānandamuto
niratamunu Srī Tyāgaraju-nirupādhi—
kudaiyarchinchu.

'*Āragimpa*' in Todi offers the Lord Naivedya, butter, milk, chitrānna, cakes etc., and '*Vidamaṁ seyave*' in Kharaharapriyā requests the Lord to accept *Pānsupārī*. Of the other *upachāras* of the Puja, *Upachāramulanu* in Bhairavi, offers the following : Chatra, (umbrella), Chāmara (chowries) and Vyanjana (fan made of flower). *Lālī lālī* in Harikāmbhoji, offers the *upachāra* of Āndolika or swing and rocks the Lord. *Uyyāla* in Nīlāmbari, *Lālī ūgave* in the same raga and *Rama Srī Rama* in Sankarābharna offer the same swing and express Tyagaraja's great delight in waiting upon Rama as He rests on the swing. Note the appropriate *Raga* here, Sankarābharna, which means

the ornament of Siva, i.e., serpent; it is the serpent that the Lord rests on. Next, Tyagaraja performs *Hārati* to the Lord in the auspicious *Raga* of Surati, *Patiki Hārati re*. In *Pūla pāṇpu mīda* in *Āhiri*, he offers a bed of jasmine flowers, milk, *pan* and sandal paste and in the appropriate *Nilāmbari* again, *Sri Rama Rama Rama*, sings Rama to sleep. Bowli then heralds the break of dawn and Tyagaraja prays to Rama to wake up and protect the world.

Melukovayya mammeluko Rāma

Another piece in Saurāshtra is also sung asking the Lord to wake up, *Meluko dayānidhi*, and teach the guardians of the quarters how to rule.

Rājarājādi digrājulella
vachchināru Rāja niti teliya Meluko.

Koluvamare in Todi and *Lālī Lālayya* in Kedāragaula are two more songs offering *Pūjā* with all the *upachāras*.

6. The sixth form, *Vandana* or paying obeisance to the Lord, is illustrated by *Vandanamu* in Sahāna, and *Dandamu pettedanu ra* in Balahamsa.

7. Lakshmana, in whose form also the Lord incarnated, exemplified the ideal of service as servant, *Kainkarya* or *Dāsya*. The word Lakshmana etymologically means 'one endowed with Lakshmi' and the Lakshmi with which Lakshmana was endowed is Kainkarya Lakshmi, the wealth or beauty of service. Tyagaraja, while describing Rama, mentions Lakshmana also often as attending upon him as the most accomplished servant of Rama, who knows Rama's inner intention, *Ingita*, as it were, and who, at the mere glance of Rama, would carry out his idea. This is specially referred to in the kriti *Lekana*.

Saumitri ganula jādala sukhamu.

For the sheer delight of enjoying the sign of the eye of Rama, Lakshmana would serve him. The mention of this

capacity of Lakshmana to understand Rama's *Ingita* is based upon what Vālmiki has said in the original *Rāmāyana*. As soon as the brothers and Sītā reached the forest, Lakshmana, of himself, built a hermitage, carefully planning all its details according to the needs and desires of Rama, on seeing which Rama was so pleased that he embraced him and called him *Bhāvajna*, i.e., own knows the *Ingita*.

In other songs, depicting Rama resting privately, for instance, *Vidamuseyave*, Lakshmana is said to hold the jewelled spittoon for Rama. Hanumān is another Bhakta, exemplifying *Dāsya* Bhakti and in both his songs wholly devoted to Hanumān, Tyagaraja portrays him as sitting at Rama's feet and doing *Padasevā*: *Pahi Rāma* in Vasantavarālī and *Kalugunā Pada Niraja* in Pūrnalalitā. Besides these, there are numerous references in many other songs to Hanumān as the servant of Sri Rama.

Tyagaraja now and then yearns to join this company of Rama's servants, singing ' *Tava dāso'ham* '.

Tava dāso'ham.....dhara nīvanti
daivamu ledanti sarananu konti

' I am your servant '. Finding that there is no
God like you, I have taken refuge in you, Tyaga-
raja approaches you for service.

In his Bhairavi piece *Upachāramu*, he requests Rama not to reject his application for an attendant's place in his presence on the plea of 'no vacancy', as already he has too many around him, Sītā, the servant of *Ekānta*, privacy, the brothers to carry out his general orders, and the gatekeeper, Ānjaneya.

Upachāramu chesevāru
unnārani maruvakurā
vakitane badilamuga
vātātmaju unnādani
Srikarulagu nī tammulu

jeri yunnārani
 ekāntamunanu Jānaki
 yerpadi unnādani
 Sṛi Kānta parulelani
 Sṛi Tyagarajavinuta.

Tyagaraja then imagines that he should state his qualification and state also whether he knew the insignia of Rama's service ; and replies,

“ Yes, I know. Pray vouchsafe that I may serve you as a true servant; I am free from lust, arrogance, or other defects. I shall put on the following insignia of your service: horripilated hair is my coat of mail; my metal badge has the words “ Rama Bhakta ” and in my hands is the sword *Rāma Nāma*.”

Banturīti kolu viyya vayya Rāma
 tuntavintivāni modalaina madā-
 dula gotti nela gūla jeyu nija
 romāncha manu ghana kanchukamu
 Rāmabhaktudanu mudrabillayu
 Rāma nāma manu varakhadga mivi
 rājillunayya Tyagarajunike

(Hamsanāda).

At the end of his piece *Koluvai unnāde* in Devagāndhāri, Tyagaraja says that for Rama sitting in court, he could, as his servant, spread the carpet for treading upon. He asks in another piece, (*Chentanesadā* in Kuntalavarāli),

‘ Just keep me by your side, as you do Hanumān and Bharata. You need not tell me much or often. I shall understand whatever work you think of and cheerfully carry it out.’

Chentane sadā yunchuko vayya
 mantukekku sṛimantudau Hanu—
 mantu ritiga Sṛikānta

talachina panulanu ne delisi
 talato nadachi santasillidura
 palumāru balka paniledu Rāmā
 Bharatunivale Tyāgarājanuta.

No wonder Tyagaraja designates himself the 'head-peon', the foremost of the Lord's servants, 'dāsajana - agresara-Tyagaraja' (*Varada Navanitāsa-Rāgapanjara*). Following the traditional way, emphasised particularly in Srivaishnavism, Tyagaraja loves to be servant of the servants of the Lord: Ramadāsadāsa - Tyagaraja (*Brindāvanalola* - Todi). More expressly and in an emphatic Pallavi, he declares in a divyānāma in Dhanyasi—'Sri Ramadāsadāso'ham.' Addresses to Rama as 'Nātha', 'Prabho' and the like are also expressions of this *bhāva* of *dāsyā*.

7. *Sakhya*: Besides references in many songs to friends of Rama like Sugrīva and Vibhīshana and their devotion, there is a mention in *Chelimini jalajāksha*, *Sāmi-ki-sari* and *O Rama O Rama* to Rama as Tyagaraja's friend, 'Tyagaraja-sakhudu', and 'Tyagarajunimitra',

8. We now come to the important form called *Ātmanivedana*, or surrender of one's self to the Lord as the Lord's own, 'Tavāsmi' 'तवास्मि' as has been said in the Saranāgati text in the *Rāmāyana*. In fact, Rama is the incarnation par excellence the Supreme exemplar of protection of those that surrender unto the Lord, Saranāgata-rakshaka, and Tyagaraja does not fail to make express mention of this special feature; in *Sāramegāni* (Pantuvārāli), he describes Rama as 'Saranāgatas jana-paripālana-birudānka', the Lord who has the special title of the protector of those who take refuge under him; Tyagaraja speaks of Rama in many pieces as the protector, friend and saviour of the Saranāgata. This complete surrender to the Lord is the final teaching of the *Gītā* too.

सर्वधर्मान् परित्यज्य मामेकं शरणं व्रज ।

The Srivaishnava teachers of the South have developed this school of *Prapatti* to a great extent. That he had taken refuge in Rama, Tyagaraja says numberless times in his songs. A few pieces may be cited here, which specially bring out the significance of *Saranāgati*. When the devotee surrenders, he is to surrender everything he possesses : हित्वा पुत्रांश्च दारांश्च as it is said. Tyagarāja says in *Kālaharana* (Suddha Sāveri):

I have wandered day in day out and finding
refuge nowhere, I have sought your feet and
surrendered myself, my body and its possessions
as your own.

Dinadinamunu tirigi tirigi
dikkuleka saranu jochchi
tanuvu dhanamu nīde yanti
Tyāgarājavinuta.

That he had surrendered himself and all his good deeds to the Lord, Tyagaraja says in his *Rama Pahi Meghasyāma* (charanas 2 and 9). In *Nannu vidachi* and *Enātinomu phalamo*, he declares that he and his body are the Lord's property :

“ Tanuvu nī sommu ” and “ Nijamugā ne nī sommaṭini ”

When the devotee declares himself as a complete *Saranāgata*, he is to have no more anxiety for anything ; all his burdens have been laid on the Lord and it is for the Lord to come and help and save his refugee. “ Why should I feel any concern ? ” asks Tyagaraja of Rama.

“ Mākelara vichāramu ”.

The anxiety is His, for has He not promised

अनन्याश्चिन्तयन्तो मां ये जनाः पर्युपासते ।
तेषां नित्याभियुक्तानां योगक्षेमं वहाम्यहम् ॥ १

1. In the same song, in support of his *bhara-nyasa* or laying the burden on the Lord, Tyagaraja describes Rama as the *Sūtradhāra*, echoing the *Gita* and the Lord's other declaration therein that He indwells and moves beings, rotating them as on a *yantra*.

“ O Lord ”, says Tyagaraja, “ I am yours and your will is my fortune. Why should I be meaninglessly brooding, when I have, once for all, taken refuge in you ? ”

Nī chittamu nā bhāgyamayya
 yojinchi kāryamuledanuchu
 noka pāri sarananu kontinayya.

One of the *angas* of Saranāgati is the faith that the Lord would save—रक्षिष्यतीति विश्वासः । This faith in Rama, Tyagaraja expresses at many places. e.g., charana 2 of *O Rama* *O Rama*, Ārabhi —Ninne nera nammiti.

With this Saranāgati is intimately connected the doctrine of the Lord's grace, on which the Srivaishnavas developed two schools of thought : the *Markata-nyāya*, expounding the view that God helps those who help themselves ; and the *Mārjāra-nyāya*, holding the view ‘ Who is man to help himself ? It is for the Lord to come of His own accord and, seeing the devotee completely surrendered to Himself, and meek and helpless, save him ’. According as his mood varied, Tyagaraja gave expression to both the views. Sometimes he set forth his qualifications and demanded his due from the Lord ; sometimes, he declared himself small, sinful, meek and helpless and appealed to the Lord for protection, as we shall see later, under the head *Naichyānusandhanam*.

In his Kīravāni piece, *Kaligi unte gadā* he mentions the *Markata-view*.

‘ Your grace will come only if I have earned it through meritorious actions in the past and if I worship you as earnestly and devotedly as Nārada, Prahlāda, Parāsara and Rāmadāsa ’.

The *Kāpi* song *Mivalla guna dosha* inclines to this *Kāpi-view*, where Tyagaraja fixes responsibility on himself for his

pathetic state and says that he has done nothing to deserve the Lord's grace.

‘ Merits and blemishes are of my own making and not of yours, O Rama ! If the gold is not of the required standard why blame the goldsmith ? If one's daughter cannot stand labour pain, why blame the son-in-law ? If one failed to do charity to deserving persons and worship God in previous births, why should one blame the gods for one's lot ? My trouble is my own making ’.

Mī valla guna dosha memī Śrī Rāma
nā valla ne gāni Nalinadalanayana
bangāru bāguga padi vanne gāgunte
angalārchuchu bachchunādukonela
tana tanaya prasava vedana korvalegunte
anaya yallunipai yahankāra badanela
e janmamuna pātra meṇi dānambika
pūjinchā marachi velpula nādu konela
nā manasu nā prema nannalaya jesina
rājillu Śrī Tyāgarāja nuta charana.

But he sings at other times in a different manner.

‘ O Rama, Your grace must come of its own accord. Man's capacity to earn it by his own exertions is poor and ineffective ’,

in *Nī daya rāvale* in Todi. *Tanayuni brova* in Bhairavi, poses the two views in a series of similes, but inclines to the *Mārjara*-view.

“ Which is it ? Does the mother go to the child or the child to the mother ? Does the cow go after the calf ? Do the paddy fields go up to the clouds for water ? Does the lover go after the beloved ? O Lord ! come, solve my doubt and show me your beautiful face ”.

Tanayuni brova janani vachchuno
 tallivadda bāludu bono
 Inakulottama ī rahasyamunu
 yerigimpumu momunu ganupimpumu
 vatsamu venta dhenuvu chanuno
 vāridamunu gani pairulu chanuno
 matsyakantiki vitudu vedaluno
 mahini Tyāgarāja vinuta
 rammu delpumu.

In fact in one piece, *Aparādhāmula* in Vanāvali, Tyagaraja inclines to this view so much that he apologises for even having made an attempt to appeal to the Lord with his songs.

“Does not the Lord know? Why should I be impatient?”

Aparādhāmulanu norva samayamu
 kripa jūdumu ghanamainanā
 chapala chittudai manaserugakane
 jāli bettukoni moralanidu
 sakalalokula phalamula nerigi
 samrakshimchuchu nundaga
 nannokani brova teliya
 gīrtana sataka
 monarchu Tyāgarājanuta
 nā aparādhāmulanu norva.

9. *Vātsalya* or love towards God who is conceived as a child or a little boy, is a form of Bhakti pertaining primarily to the Krishna-incarnation. In Tyagaraja's songs there are a few in which the love of Rama's parents, especially Dasaratha, figures. In the Lāli songs of the Utsava-series, in which the Lord is to be put to the swing or cradle and rocked, we can see this *Vātsalya-bhava* as in *Rama Rama Rama* in Sahāna. Here Tyagaraja conceives of his favourite deity as a little boy and enjoys a father's affection for him. Tyagaraja describes, with some fine fancies, Rama as a boy playing with His mates.

From the play, he calls him forth to come to the cradle; asks Him if He is hungry, if His discomfiture is due to His playmates finding Him unsuitable for the game and sending Him back. "Did they try to cover your eyes for the hide-and-seek game and find your eyes too big to cover? Why are your eyes red? Why this perspiration?"

The reverse form of this *Vātsalya*, i.e., God as Father and devotee as child, is found in Tyagaraja to a greater extent. Besides frequently addressing Rama as Father (e.g., Janaka, Tandri, Māyappa, Nātandri, Nāyanna) he devotes a special song making himself the son and a member of Rama's family.

Sitamma māyamma
Sri Rāmudu mā tandri
Vātātmaja Saumitri
Vainateya ripumardana
Dhāta Bharatādulu sodaralu māku O manasā!

(Lalita).

In *Nāyeda vanchana* in Nabhomani Tyagaraja compares himself to a boy harassed by others on the street and calls upon God that like parents, He should come to his rescue.

In *O Rama Rama* (Nāgagāndhāri), Tyagaraja calls Rama his most precious kith and kin—Bandhuratna.

In *Rama ninuvina* (Sankarābharana) he calls Rama his mother, father and brother and in *Rama nīpai* (Kedāra) he describes Rama as mother, father, friend, wealth etc.

The remaining three forms of Bhakti mentioned by Nārada, love as from a beloved, *Tanmayatā*, and poignant suffering on separation from the Lord, represent higher stages of the emotion of Bhakti and as such, we shall deal with them in the last chapter.

Whether in one of these forms or in all these forms, one's devotion has to stabilise itself into a steadfast, uninterrupted emotion for the Lord, the *Sthāyi-Bhāva* of *Sthirā-Bhakti*.

Then the Lord possesses the devotee completely ; it becomes impossible to shake Him off, whatever the counter forces ; and whatever the devotee does, sees or enjoys, becomes part of his love of the Lord. “ I will not leave hold of you until and unless you protect me ”—“ Nanu brovakanu vidavanura Rama ”.

“ O Rama ! It is not possible for my mind to let go its hold on your holy feet Whatever tasks I might undertake, whatever rare sights I might see, all that I deem as You, and I feel delighted.

Vidajālaturā nā manasu vinarā
tanuvepanulaku janina mari
kanarānidi kanugonina
ninugā bhāvanchi santa silliti
Sri Tyāgarāja nuta.

Repeatedly, he protests that he could not seek any other God or any other path. (*E.g. Koniyādedu*).

“ My mind does not rest upon any thing other than you..wherever my eyes fall, there I see only you ”—

Ninuvina nāmadi yendu niluvade...
Nenu echata jūchinanu
nīvai unnadi.

Again,

“ Weal or woe, I have not given way to grief. Well-treated or ill-treated, I have held fast to your blessed feet ”.

Chāla saukhyamo kashtamo nenu
jāli jenditinā sarivārilo
pāla munchina nīda munchina
padamule gati Tyagaraja nuta

(*Bhuvini dāsudane*—Sriranjani).

The Lord becomes the prop of one's life, the strength of one's body, one's wealth, one's mind's joy, and one's satisfaction. The Lord becomes everything to the devotee,- Tyāgarāja-sarvasva in *Dinamanivamsa*. Even one's enjoyments, one considers as God : My youth, my love, my beauty and its display, my dressing, - everything is the Lord.

Nā jīvādhāramu
 nā subhākāramu
 nā menu balamu
 nā chittānandamu
 nādu santhoshamu
 nā muddu vesamu
 nā manoharamu
 nādu sringāramu
 nādu yauvanamu
 Pāhi Kalyānarāma
 Pāvana guna Rama (Kāpi).

‘ The light of our eyes, the fragrance of our nose is all Himself. Means and End, Sādhana and Sādhya, it is all Himself ’.

Nā jīvādhāra
 nā chūpu prakāsamā
 nā nāsika parimalamā
 nā japa varna rūpamā
 Nādu pūjā sumamā
 Tyāgarājanuta, Nā jīvādhāra : (Bilahari).

1. Cf. also Nā prakāsama (‘Evarura’-Mohana), Nā jīvādhāra (‘Neramā’-Saurāshtra), Nā bhāgyamā (Melukovayya—Bauli).

CHAPTER VIII

PHASES OF BHAKTI

‘Nava rasa yuta kritiche bhajiyinchu

IN THE last chapter, I dwelt on the various forms of Bhakti as the teachers of Bhakti-mārga had described them. These I called Bhakti-*prakāras*, the same thing in different forms, like the same sweet substance being once sugar, sugarcandy at another time and so on. The subject of study in the present chapter is another aspect of the varied expression of the sentiment of devotion in the songs of Tyagaraja ; it will be from the point of view purely of their richness of feelings and moods, which imparts to them a lyrical appeal and brilliance and add a third dimension to Tyagaraja’s genius, that of poetry to his music and saintliness. In these songs depicting the rich variety of feelings and their subtle and varying shades, we also find Tyagaraja’s musical forte of the *Sangatīs* coming into full play, serving to underline and accentuate the variations of the moods. In the study of this aspect, which marks him off prominently from his two other fellow composers, we shall seek the legitimate guidance of the Ālankārikas or the Sanskrit rhetoricians and aesthetic critics.

Bharata, in his *Nāṭya Śāstra*, spoke only of eight *Rasas*, *Śringāra*, *Vīra*, *Karuna*, *Hāsyā*, *Adbhuta*, *Raudra*, *Bhayanaka* and *Bibhatsa*. The *Sānta* or the *Rasa* of quietude had to undergo a good deal of struggle between the sixth and the tenth centuries, before it could be accepted by the majority of Ālankārikas and the expression *Nava-rasas* could come into wide vogue. It is not as if that before its acceptance, poets did not revel in it or that literature of the highest order did not depict the *Sānta Rasa* ; in this land of spirituality, the sentiment of *Sānta* had a dominant place from the earliest times ; but what is meant is that it was only later that it was recognised and dealt with by theorists as a major sentiment capable of being shown as the leading motif of a literary

production like a poem or drama. Similar is the story of the emotion of Bhakti. Despite its great vogue from the earliest times in this country's life, in literary compositions, the emotion of Bhakti as a feeling of adoration towards God, was long considered only as a minor feeling, a *Bhāva*, a fit theme for *Stotras* but not capable of being developed into a full-swung *Rasa* as the sole theme of a whole poem or drama. In the tenth century, it was still struggling and Āchārya Abhinavagupta, a great devotee, philosopher, Tāntrika and aesthete, mentions Bhakti, in his commentary on the *Nāṭya Śāstra*, as an important accessory sentiment of the *Sānta Rasa* which he strove with great effort to establish. But just as the much-denied *Sānta* slowly attained to such state of primacy that it was considered the *Rasa* of *Rasas*, Bhakti also soon began to loom large and despite the lukewarmness of the general run of *Ālankārikas*, had the service of some distinguished advocates. It is not necessary to go further into this history of Bhakti *Rasa*, but I may refer such of those as may be further interested to my book, *The Number of Rasas* ¹.

It is the *Bhāgavata* that gave the great impetus to the study of Bhakti from an increasingly aesthetic point of view. Bopadeva, patronised by Hemādri, the minister of the Yādavas of Devagiri, was the pioneer in analysing the *Bhāgavata* in a topical manner, and if Bhaktas cannot ignore the *Bhāgavata*, they can as little afford to ignore Bopadeva's analysis and concordance of the *Bhāgavata*, called the *Bhāgavata Mukta-phala* and *Harilīlā*. Bopadeva and his literary associates were the pioneers to study the emotion of Bhagavad-bhakti as a *Rasa*. It is from them that it went forth to the Bengali circle of Sannyāsin-devotees, among whom Sri Chaitanya Mahāprabhu appeared to set another part of the country aflame with God-Love. The *Ālankāric* elaboration of Bhakti *Rasa* reached its maximum magnitude at the hands of the distinguished follower of Chaitanya, Rūpa Gosvāmin, whose contribution to this subject consists of the two works *Bhakti-*

1. Published in the Adyar Library Series.

rasāmritasindhu and *Ujjvalanilamani*. We cannot omit to mention in this connection the work of Sri Madhusūdana Sarasvati, the renowned Advaitic dialectician, who after scaling the heights of the *Nirākāra-vāda*, establishing the Formless Absolute, quietly wrote at the end of that section in his *Advaita Siddhi* :

वंशीविभूषितकरात् नवनीरदाभात्
पीताम्बरादरुणबिम्बफलाधरोष्ठात् ।
पूर्णेन्दुसुन्दरमुखादरविन्दनेत्रात्
कृष्णात्परं किमपि तत्त्वमहं न जाने ॥

This Advaitin-Bhakta has given a book on Bhagavad Bhakti dealt with as a *Rasa*, called the *Bhagavad-bhakti-rasāyana*. What the rhetoricians of the Chaitanya-school did for Krishna Bhakti, the Vaghela King, Visvanātha Simha did for Rama Bhakti, but his works are known only in manuscript. We shall take the help, therefore, of these leading Bhakta Ālankārikas in analysing and evaluating the emotional richness of the outpourings of the Rama-filled heart of our poet-saint-musician.

A *Rasa* is the developed relishable state of a permanent mood which is called *Sthāyi Bhāva*. This development towards a relishable state results by the interplay on it of attendant emotional conditions which are called *Vibhāvas*, *Anubhāvas* and *Vyabhichāri* or *Sanchāri Bhāvas*. *Vibhāva* means *Kāraṇa* or cause ; it is of two kinds: *Ālambana*, the personal or human object and substratum, and *Uddīpana*, the excitants. *Anu-bhāva*, as the name signifies, means the ensuants or effects following the rise of the emotion. *Vyabhichāri* or *Sanchāri Bhāvas* are those crossing feelings which are ancillary to a permanent mood. A well-known illustration will make these concepts plain. If we take the case of *Sringāra Rasa*, say between Dushyanta and Sakuntalā, the *Sthāyi Bhāva*, which is a permanent and steadfast mood in the heart of the individuals, which does not go under, even on the rise of any number of

similar or dissimilar emotions, is *Rati*, the love which the hero and heroine have for each other. The human factors here form the *Ālambana Vibhāvas*; Dushyanta is the *Ālambana* of Sakuntalā's *Rati* and *vice versa*. The *Uddipana Vibhāva* or the exciting causes in love are the beautiful background, stimulants of nature, like the moon, the breeze, the vernal season etc., as also the personal endowments, charms and blandishments of the lovers. The ensuant conditions of individuals in love, like their mutual side-long glances, the sighing, the exchange of sweet chat etc., form the *Anubhāvas*. As it is by these consequential conditions that one has to portray a *Rasa* on the stage, *Anubhāvas* form the realm of *Abhinaya*; appropriate vocal expression as speech or song is *Vāchika-abhinaya*; appropriate physical action, *Āngika-abhinaya*; and lastly, *Sāttvika abhinaya*, representation of *Sāttvika bhāvas*, which I shall explain presently. What are the *Vyabhichārī* or *Sanchārī bhāvas*? They are, as already stated, these feelings which rise as accessory feelings to heighten the permanent mood; they have been given as thirty-three in number and are despondency, fatigue, suspicion, jealousy, intoxication, exhaustion, languor, dejection, anxiety, bashfulness, exultation, pride, sadness, yearning, anger, fear, cogitation, and so on.

निर्वेदग्लानिशङ्काद्याः तथासूयामदश्मनाः etc.

How these feelings arise, say, in a state of love, needs no elaborate elucidation. Eight more emotional features are to be added, namely the *Sāttvika-bhāvas*; these are separately mentioned, because they are prominent reactions in the condition of the body when it becomes overfilled with a particular emotion. They are stupefaction, tears, hair standing on end, perspiration, pallor, trembling, choked voice and loss of consciousness. These again need no elucidation. By the inter-action of all these, the permanent mood of a *Sthāyī Bhāva* like *Rati* gets nourished into a delectable state of relish called the *Sringāra Rasa*.

We may now easily apply these terms to our Bhakti *Rasa*. At the end of the last chapter we spoke about the steadfast devotion of Rama-bhakti in Tyagaraja. The *Sthayi Bhava* of Bhakti is the mental state of either *Rati*, love, for God, as distinguished from *Rati* for a mortal personality or, as Madhusūdana Sarasvati explains in his *Bhakti Rasāyana*, it is the mind attaining the Lord's Form, भगवदाकारता. This is a permanent state not disturbed by any condition. The object of this devotional emotion is the Lord Rama. He is therefore the *Ālambana Vibhāva*. Of this Lord, the *Ālambana*, His infinite endowments of *Rūpa* and *Guna*, which excite the devotee's love and adoration, come under *Uddipana-Vibhāva*. Of these also, we have spoken in the chapter on *Ishta Devatā*. The other excitants are the company of Bhaktas, Sādhus and Bhāgavatas, holy places like Kshetras and Tirthas, which we have dealt with in the chapters on *Life* and *Sādhana*. Love feeds and grows on itself and what issue forth as outward manifestations or *Anubhāvas*, themselves act as further stimulants, even as the side-long glance, the smile and a one-third profile of the beloved excite the lover's feeling further. Therefore, the *Anubhāvas* or *Lakshanas* of Bhakti or Bhaktas, like listening to the Lord's story, *Kathā-sravana*, *Kirtana* or singing His glory—these also would excite and intensify the devotion further and thus come both under *Anu-bhāva* and *Uddipana Vibhāva*. Some of the forms of Bhakti dealt with in the previous chapter like the act of worshipping Rama, worshipping His feet, serving Him, hearing of His glory, would all come under *Anu-bhāva* too, as these are the spontaneous manifestations of acts resulting from Bhakti. Some of the *Anu-bhāvas* have also been dealt with under *Sādhana*. The most manifest *Anu-bhāva* of Tyagaraja in his state of Bhakti is in the realm of *Vāchika*, namely his Kirtanas.

The eight *Sattvika bhāvas* referred to, such as becoming benumbed, perspiration, horripilation, tears etc., are manifestations of an advanced state of emotion and will be illustrated in the last chapter.

Let us first take the initial condition of longing for the Lord, *Autsukya* as this has been named by Bharata. Here, of the songs of Tyagaraja expressing his longing in specific forms - to recite Rama's name, hear and sing of His glory, to adore His feet, to worship Him and serve Him, we have already spoken under ' *Nāma-māhatmya* ', ' *Sravaṇa* ', ' *Kīrtana* ', ' *Pada-sevā* ', ' *Archana* ' and ' *Dāśya* '. Now, to some other specific longings of Tyagaraja, as also some songs depicting longing in a general form. For anybody representing a thing to another or expecting somebody's favour, the first thing needed is to catch the eye of the listener. The devotees always long for and pray for the *Katāksha* of God. Look at this in *Latāngi* :

Kanta jūdumi okapāri krekanta jūdumi
bantudai velayu bāgugāni tappu
tantailella mānukonna nannu
alanādu Saumitri pādaseva
chelaregicheyuvela Sītato balki chūchinanta
baragina yadu Tyāgarājuni pulakānkitudai
(Krekanta).

In the Kalāvati piece, his yearning is for atleast a single glance of the Lord.

Okapāri jūdaga rādā.

Longing for the sight of the Lord, *Darsana* in general, is expressed prominently in some other songs. In *O Rāghava* in Pantuvarāli, he asks the Lord to swear that he would come to him, whenever needed. In another Kalāvati song, he asks :

“ When shall I have the privilege of seeing your exquisitely beautiful moon-face ? Your intimate devotees, your brothers, Sītā etc., would be calling you away ”.

Ennadu jūtuno Inakulatilaka-nin

... ..

punnama chanduru bolu mukhamunu.

A passionate longing for Rama's *darsana* is expressed in *Rā rā mā intidāka* in Asāveri.

“ Pray, come to my house ; I cannot stand the separation any longer. Give me the *darsana* of your enchanting face.”

Rā rā mā intidāka-tālalerā-muddu

gāru nī momunu jūchuchu

... ..

That the Lord did come to Tyagaraja's house and that Tyagaraja did have *darsan* of the Lord are seen in the pieces *Bhavanuta* and *Kanugontini*.

In a long Divyanāma in Saurāshtra, *Vinayamu nanu*, Tyagaraja expresses his longing to have the *darsana* of the limbs of Rama, from foot to head, giving, in an epitome of the epic, the exploits of each of these limbs.

Rāma Kodanda Rāma in Bhairavi, yearns for a single glance of Rama and for a word from Him. *Sārvabhauma* in Rāga Panjaram yearns to listen to Rama's charming words.

“ O King of Kings ! Can you not heartily talk a few words to me ? The charming words you spoke before had not reached my ears and I have been uneasy with an unfulfilled desire. Am I to keep on living, hoping to have that privilege on some future occasion ! ”

Sārvabhauma Śāketa Rāma manasāra
balka rāda, Devatā

... ..
muddu mudduga mātālādi nadi
mundurāka sadā veta jenduchunu
kaddukaddanuchu chirakālamunu
karagu chunda valena ? Tyagarajanuta

“ Why is it, O Lord, you do not talk to me, though I have always danced to your tune ? Why are you angry with me ? ”

Palukavemi nā daivamā, parulu
navvunadi nyāyamā ?
aluga kāranamemi rā Rāma nī
vādinchinatuyādina nāto

(Pūrnachandrikā)

Nirveda is a state of despondency which overtakes one when a longing is not fulfilled or takes time to be gratified. There are quite a good number of instances of Tyagaraja crying in despair, being not able to get his Rama. See here Tyagaraja losing faith even in Bhajana, for whenever he tried, he failed to find Him.

Nī bhajana gāna rasikulane
nendu gānarā Rāma

... ..
saguna nirguna nijamudabbaralanu
shanmata mula marmamashtasiddhula
vagalu jūpa santasilla gantini
varānana Tyāgarāja vinuta

(Nāyakī)

Hear his broken-hearted wail—

“To whom shall I unburden my agony? My constant *Bhajana* has not produced the desired result. The reverse has happened. Starting to make a Ganesa idol, I have finished by making a monkey”.

Evarito ne delpudu Rāma
nāloni jālini
kavagoni sadā bhajanaseya
garvamulanni veraye
Gananāthu jeya goraga
gadu vānarudai tiruga.

(Mānavatī).

In four songs: *Toline jesina* in Suddha Bangāla, *Tolinenu jesina* in Kokiladhvani, *Toli janmam* in Bilahari, and *Prarabdha mittundaga* in Svarāvali, he bemoans the absence of the Lord from him and attributes his failure to his own past Karma. He has broken down so much that he who elsewhere asked: “What are the planets and their strength?”—‘Graha balamemi’,—now says in ‘Toli nenu’ towards the end, that he has failed because of starting his Bhakti at an inauspicious time.

‘Bhaktavesamu veyu vela varja kālamemo’.

He then runs himself down, in a number of *kritis*, as an undeserving man; piles, one upon another, his manifold disqualifications, to explain why the Lord does not show his grace to him. These take the character of confession. Tyagaraja certainly did none of these evil acts; such confessional verses are found in the hymns of the most distinguished saints and Āchāryas. Their real purpose is to serve as confessions for us, the reciters, who revel in these sins.

Hymnists like Parāsara Bhatta and Ayyāval, in their hymns on the Lord’s Grace¹, tell us that the Lord’s Grace

1. See my Tamil translation (with introduction) of Ayyāval’s *Dayasataka*, Kāmakoti Kosasthāna Series.

comes mostly to such sinners. For, what is there in the spotless for the grace of the Lord to do? The sins are said to be the feed of the gluttonous Grace of the Lord, which goes about to appease her hunger. Of songs in this class, a full *Pancharatna* song gives a catalogue of the sins, i.e., *Dudukugala* in Gaula, *Etula brotuvo* in Chakravāka, *Ennallu tirigeti* in Mālavasrī, *Nenendu vetukudura* in Harikāmbhoji, *Ninnana valasina* in Kalyāni, *Noremi* in Varāli, and *Gattigānu nanu* in Begada, illustrate this mood well. As an example, I shall cite only one song:

“O Rama, I do not really know how you are going to save me. Alas! Mine is a despicable record, detestable for the ear. Like a bull astray, I have been roaming about anxious for my food. I have flattered born misers to earn only my sustenance, doing wicked deeds in the company of wicked men”.

Etula brotuvo teliya Ekānta Rāmayya
katakata nā charitamu
karna kathoramayya
pattigottu rīti bhakshinchi tirigiti
puttu lobhulanu pottakai pogaditi
dushtalato gūdi dushkrityamu salpi
rattu jesina Tyāgarājuni dayato.

This self-depreciation would, from the point of view of *Prapatti*, come under *Kārpanya* and *Naichyānusandhāna*.

Another run-down state is that of dejection and meekness, *Dainya*, another important *Sanchāri bhāva*. Tyagaraja's plaintive pleadings to Rama run to about seventy songs, amongst which are to be found some of our oft-heard pieces. Some of these have a biographical interest, as they contain references to Tyagaraja's revilers, foes in friends' guise, harassing kinsmen and critics. It is hardly possible even to cite their Pallavis, not to mention their texts to any extent. Suffice it to

observe that to have worked so many variations on the single mood speaks highly indeed of Tyagaraja as a poet Just one song, I shall quote to bear this out.

A wonderful act of the Lord in His great love for His devotee, a *unique act of God*, *Devakriyā*, is remembered by Tyagaraja in *Nāti māta marachitivo* in the appropriately named Raga, *Devakriyā*. Tyagaraja reminds the Lord of it and asks whether He has forgotten those words of His.

“ Why are you frequently worrying yourself ?
All this prosperity of mine (i.e., of the Lord's) is
yours, so you said, and have you forgotten those
words ? Do you not remember when you said
those words ? Your coronation was over ; dancing
girls had come in and you were witnessing their
exquisite dance. Suddenly your eye fell on me,
in that gathering. I was at some corner, standing
entranced by the *darsana* of your blessed feet.
At once, you asked Bharata, who was waving the
chowrie for you, to stop lest it should hide your
view of me ! And then you told Bharata that
you contemplated giving me some boons. All
that, have you forgotten ? ”

Nāti māta marachitivo O Rāma chinna
māti mātiki nāpai mannana jeyuchu
etiki yochana i bhāgyamu nīdanu
tarunula bāgu nartanamula jūchu vela
charanamulanu gani ne karaguchu sevimpa
Bharatuni kara chāmaramunu nilpuchu
kurunanu Tyāgaraja varadudani palkina.

Vitarka is the feeling of doubt and cogitation. In *E Ramuni nammitivo* in Vakulābharana, he asks himself whether he has worshipped the correct Rama. And in *Palintuvo Palimpavo* in Kāntāmani, Tyagaraja says that he has, of course, followed his Guru's teachings and worshipped

accordingly but he was not sure if Rama will protect him or not. In the Kalyāni song, *Rāma ni vādu*, he says that he does not know whether Rama would come or not or what the effect of his past worship of the Lord was going to be.

On a different plane, he expresses his doubt in the two pieces, *Edāri sancharintura* (Kāntāmani) and *Dvaitamu sukhama* (Ritigaula), whether he should follow the dualistic or the monistic paths.

Amarsha or anger is another leading *Sanchari bhāva*. Here again, as in *Dainya*, there are some seventy pieces, many of which are popularly sung. Here too is to be appreciated the play of Tyagaraja's fancy. From gentle ventilation of grievance and remonstrance, these go up to anger and abuse. Again and again Tyagaraja asks Rama, if Rama could protect and help a mere monkey (and that, one who forgot his promise), a Rākshasa, a hunter Guha, who could spread only leaves for bed, and a huntress Sabari, who could only give her Uchchishta, why could He not come to Tyagaraja's rescue. (*Mari mari ninne*, *Mānamu leda*, *Yochana*, and *Paraku Nikelara*.) See some of his other accusations :

"You have no love for the poor and the holy "
(*Ni dāsānudāsuda*) ;

"Is there none to question you?" (*Ennallu ūrake*) ;

"Who has bitten your ears? Your mind has changed " (*Nikevari bodhana*) ;

"You are capable of saying one thing at one time and another at another time " (*Atta balukudu*) ;

"What pleasure do you derive by speaking untruth to me?" (*Chālā Kallalāda*) ;

"Have you no self-respect? Have you no attachment?" (*Mānamu ledā*).

“When I approach you with familiarity you get stuck up, like the king that you are” (*Rāma Rāma Rāma*);

“Should you show enmity to me?” (*Rāmā-bhīrāma in Sāveri*).

“Why do you stint in blessing with your grace, as if you have to purchase it and dole it out?” (*Koniyādedu*).

In *Tanamidane* in Bhūshāvali, Tyagaraja accepts that he has to lose temper and abuse the Lord.

Okavela kopaginchī ninu dūru-
chuntigāni Rāma Tyāgarājanuta.

In another song too (*Pālintuvo—Kāntāmani*), Tyagaraja accepts that he had found fault with the Lord but asks him not to attach any blame to him on that score.

Finally, look at this in *Rāma Rāma Rāma Sītā* in Huseni, where, after having said all this, Tyagaraja says :

“Having affectionately sung your praises, should I, in the end, have to say all these things?”

Mati is clarity of understanding born of proper learning and valuation of things and the reaching to correct solutions by deliberation. According to Abhinavaguptāchārya, this is a very intimate accessory mood of *Santa* and, hence, of *Bhakti Rasa* too. The reflection of a clear cultured mind that has appreciated clearly the issues involved in this *Bhakti Yoga* is evident in the many songs that we considered under *Sādhana-sampat*, showing *Nityānitya-vastu-viveka*, *Vairāgya*, *Sama-damādi*, as also those that we considered in the chapter on the Saint's reformist zeal. Here we shall particularly note some of the songs in which Tyagaraja tells the Lord about his own equipment and qualifications.

In *Nive nanneda jesite* in Saurāshtra, Tyagaraja says that he has fully understood that he had taken to the right path,

when he chose devotion to Rama and proposes to continue to court *Satsanga* and chant the Lord's Name. *Rāma ninu vinā* in Sankarābharana says that Tyagaraja has understood well the truth that Rama and His *Sāttvic* Bhakti were the only means of crossing the Samsāra. In *Ānandamānandamāyenu* in Bhairavi, he gives quite a long list of his own qualifications : firm installation of the Lord's feet in his heart, prayer, abandoning bad company, resignation to God, fear of sins, subjugation of passions and sex, faith in *Rāma Nāma*, conquest of worries, discrimination of the real worth, or rather, the worthlessness of material wealth, meditation and so on. *Manavini vinumā* in Jayanārāyani is another statement of Tyagaraja's spiritual equipment.

Allied to this is *Dhṛiti* or contentment and happiness born of realisation of the objects and the absence of sorrow, even when some are not realised. In *Ninu vinā* in Navarasa-kannada, Tyagaraja expresses a mood of satisfaction—that his ears are full of Rama's stories, his lips feel blessed in uttering His Name, whatever he sees, he sees as Rama and even distasteful things become relishable and verily he has secured his fruit in Rama.

Similarly in *Nanu pālimpa* in Mohana, he expresses his gratification at the Lord coming, walking all the way, to bless him. His gratification (in *Dāsarathi nī rinamu*—Todi) at seeing his own songs on Rama popular in distant parts and his expression of gratitude to the Lord who thus spread his fame, is also an aspect of this *Sanchari bhava* of *Dhṛiti*. More of this we shall see in the next chapter, when we review the spiritual experience or *Bhagavad-anubhava* of Tyagaraja.

Smṛiti: While *Matī* is just an intimate accessory of Bhakti, *Smṛiti*, the *Sanchari bhava* of memory or remembering is one of the forms or is of the very nature of the Bhakti-consciousness. This also we have illustrated under forms of Bhakti, *Smarana*, dealt with in the previous chapter.

Harsha or delight goes with *Dhriti*, which manifests itself as soon as the object longed for in *Autsukya* is gained. The minor feeling of delight in ancillary gains alone would constitute the accessory feeling or *Sanchāri bhāva* of *harsha*; for, the joy of attaining the main object itself would be of the form of the main *Rasa*. Thus, joy at meeting *Sādhus* and in doing the various acts of devotion such as *Sravaṇa*, *Kīrtana*, *Pādasevāna*, *Archana*—in fact, in all the *Anubhāvas* of *Bhakti*—would constitute this *Harsha*. Of these joys, we have already spoken. The joy on obtaining the vision of the Lord or on the coming of the Lord Himself is the *Rasa* of realisation itself, which we shall deal in the next chapter.

Mada: Elation on obtaining the Lord or anything pertaining to Him is the only kind of elation possible in *Bhakti*. This closely follows *Dhriti* and *Harsha*, the satisfaction and joy on obtaining the Lord's grace, vision etc. It often expresses itself in the words "Blessed am I" and similar forms of self-congratulation. For instance, in *Sitamanohara* in *Rāma-manohari*, we find Tyagaraja saying :

"I feel blessed to hear people say that I am
your own. I have been supremely fortunate "

These are all *Bhāvas* intimately related to realisation ; we have to reserve fuller reviews of these to the final stage dealt with in the next chapter.

Other *Sanchāri bhāvas* like fatigue, suspicion, exhaustion, carewornness, sadness are found in many of the songs expressing *Nirveda*, *Dainya* and *Amarsha*. Sadness or *Vishāda* is an under-current in all these complaints, mild or wild, uttered by Tyagaraja in his suffering. "How long am I to bear this? How long am I to suffer," are expressions of sorrow that frequently occur in these songs. We shall see just one piece as a sample of this suffering and sorrow, *Pāhi Rāmā-ramana* in *Varāli*, which also shows Tyagaraja's poetic gifts for similes and analogies :

“How long am I to suffer and how long to bear it? Can a gentle delicate jasmine flower stand the hit of a rough stone? How can a cucumber fruit bear a tight iron belt? Should a parrot be assailed by Brahmāstra? If parents abandon, what is the son to do? Can butter stand the blow of a sword?”

Entani sairintune
nemani vegintu Hare Rāma
cheti malle pūvu gundrāti korva bodu
dosa pandu kettu Rāma tochu ninupakattu
ahaha! chilukakuna brahmāstramunaku taguna
talli tandri brova kunte tanayuni kedova
Deva-deva! venna katti debba korchu
konuna Hare Rāma.

Chapalatā is impatience in rushing to do a wrong thing, under the sway of emotion. This could be illustrated by *Aparādhmulanu* in Vanāvali, quoted by me in the last chapter in which Tyagaraja asks Rama to pardon him for his impatience and importunity.

Aparādhmulanu norva samayamu
kripa jūdumu ghanamaina nā
chapala chittudai manaserugakane
jāli bettu koni moralanidu.

In fact much of what Tyagaraja said in anger, remonstrance and grievance, which we considered under *Amarsha* is caused by the *Sanchāri bhāva* of *Chapalatā*.

In another series of songs, we find Tyagaraja taking some liberty with the Lord and giving a jocular turn to his expression of the praise of the Lord or his pleading with Him, or his venting his anger on Him. Some of these are like the well-known *Nindā-stuti*; for instance, this: *Sītā Nāyaka* in Rītigāula:

“O Lord of Sītā! Have you got up the mountain
(like Tirupati), unable to stand the worrying by

the Bhaktas ! Have you run away to the island of Srīrangam to sleep there and prevent devotees coming to you with appeals of distress ? Have you yourself started begging Bali Chakravarti, foreseeing that you were likely to be troubled by devotees begging of you ? Have you joined the monkeys to scare those who come to see you ? Have you stolen the saris of Gopīs, seeing that Kuchela, the ill-clad Bhakta, may come to you for being relieved of his poverty ?”

The fancy pertaining to the stealing of the Gopīs’ sarees, in order to help a devotee later on, reminds us of an older Sanskrit verse, in which the poet says that the Lord collected the sarees with the knowledge that later he would have to send them to Draupadi in her distress.

वासांसि व्रजचारिवारिजदशां हत्वा हठादुच्चकैः

यः प्राग् भूरुहमारोह स पुमान् वस्त्राणि विस्तारयन् ।

ब्रीडाभारमपाचकार सहसा पाञ्चालजायाः स्वयं

को जानाति जनो जनार्दनमनोवृत्तिः कदा कीदृशी ॥

In a *Narma-Prārthana*, Tyagaraja refers to Rama’s long wanderings in the forest and asks him to lay himself down to rest in Tyagaraja’s heart.

Badalika dira pavvalinchave

sadalani duritamunu tegagosi

Sārvabhauma Sāketa Rāma.

In *Rāmachandra nidaya* in Surati, he asks Rama why His grace does not flow towards Tyagaraja :

“ Is it because you are dispirited by the fatigue of forest life and its rigours, or because you are angry that you have been called a woman ?”

The last is a reference to Sītā asking Rama in Vālmiki’s original whether he was a woman to be so afraid of taking her along with him to the forest.

राम जामातरं प्राप्य स्त्रियं पुरुषविग्रहम् ।

In *Māmava Raghurāmā* in Sāranga, he asks Rama if his store of mercy had been washed away by the ocean, when Rama was lying there, whether his arrows had been broken in the battle, if his truthfulness had gone with the forest and if his divinity got lost when he took the human form. See this, another *Nīndāstuti*, *Adigī sukhamu* in Madhyamāvati.

“ Who has ever enjoyed happiness by asking you for it, O Lord ! Sītā was attached to you and she went to the forest, was taken away by Rāvana and then you yourself sent her away. Sūrpanaka desired to marry you and lost her nose. Nārada wanted to know your Māyā and you made him a woman. Durvāsas asked for food and lost his appetite. Devakī asked for a son and you gave him to Yasoda. To attain the Lord, Gopis had to give up their lords ”.

Referring to the drama on earth that the Lord was playing in Rāmāvatār, along with the partners, Sītā, His brother, Hanumān, etc., Tyagaraja asks the Great Actor,

“ Why are you going about enacting this play ? Did your wife ask of you diamond ornaments or did your brothers or parents want food ? Or, have your devotees been inviting you for a long time to stage this Nāṭaka of Yours ? ”

Etāvuna nerchitivo Rāma
endu kinta gāsi
Sītā Lakshmana Bharata Ripughna
VātātmaJulato nādu nāṭakamu
ālu vajrāla sommulu adigiro
anujulu dalli dandralu annamadigiro ?
sīlulaina varabhaktulu bilachiro ?
chirakālamu Tyāgarāja nuta nī

(Yadukula Kāmbhoji).

CHAPTER IX

DEVOTIONAL ECSTASY

“*So'hamainade Chālu*”

OF THE forms of *Bhakti* set forth in the previous chapter three were left over for treatment later as they formed the higher stages of devotion. They are the inability to endure separation from the Lord, (*Aviraha*), the love as that of a beloved, (*Kāntāsakti*), and *Tanmayatva*, mentioned by Nārada in his *Bhakti Sūtras*. The emotion of Love has two main phases, separation and union, *Vipralambha* and *Sambhoga*. Separation is indeed the touchstone of all attachment and according to the theory and practice of Sanskrit Ālankārikas and poets, there is no nourishment of the sentiment of Love without the portrayal of separation, *Vipralambha*.

न विना विप्रलम्भेन संभोगः पुष्टिप्रदनुते ।

Poets love to dwell on the presentation of love in separation, showing the lovers yearning and pining and struggling to obtain each other, rather than on love in union, *Sambhoga*. It is a well-known device adopted by Sanskrit dramatists to separate the first-met lovers, submit them to a process of separation and suffering, smelt their hearts, as it were, in the furnace of this separation, purge their hearts of all carnal dross, spiritualise their love and re-unite them finally in an inseparable union,—

“तस्मिन् तत्समयसा घटनाय योग्यम्”

as Kālidāsa says. It is well-known how, in the *Bhāgavata*, the Lord, seeing the pride of the Gopīs, suddenly disappears, to rid their hearts of dross,

प्रशमाय प्रसादाय तत्रैवान्तरधीयत ।

and after they had all wept themselves out in the *Gopikā Gīta*, He presented Himself before them again and began His *Rāsaliḷā*.

तन्मनस्काः तदालापाः तद्विचेष्टस्तदात्मिकाः ।
 तद्गुणानेष गायन्त्यः नरमागाराणि सस्मरुः ।
 इति गोप्यः प्रगायन्त्यः प्रलपन्त्यश्च चित्रधा ।
 रुदुः सुस्वरं राजन् कृष्णदर्शनलालसाः ।
 तासामाविरभूच्छौरिः समयमानमुखांबुजः ।
 पीतांबरधरः स्रग्वी साक्षान्मन्मथमन्मथः ।

A separation from the Lord is also mentioned as having occurred as part of the life-incidents of Tyagaraja. The idol of Rama which he was daily worshipping is said to have been taken forcibly by his irate brother and thrown into the Kāverī. Various songs are said to have been sung by Tyagaraja during this time of poignant suffering caused by the separation from his beloved Rama-idol. In the stories of *Nāda-Bhakti-Yoga* in the *Linga Purāna* and the *Adbhuta Rāmāyana*, mentioned by me already, we are given incidents answering exactly to this incident in the life of Tyagaraja : When the materially minded king wants the singer-saint to sing of his own royal splendour and this is refused, the idols of the singer-saint's worship are confiscated by the King. Some of the songs which we reviewed in the last chapter under 'plaintive pleading' show Tyagaraja in search of his Ishta-Devatā. While they might have as well been sung while Tyagaraja was searching for his lost idol, there is nothing to prevent us from considering them as songs by the devotee, who had the vision of the Lord, suddenly lost it, and is crying out in agony to re-capture the vision.

In whatever manner we take them, these songs depict well the form of *Bhakti* called *Aviraha* by Nārada, poignant suffering when one is separated from his God. In *Sasivādāna* in Chandrajyoti, where the Pallavi-address and Rāga-name echo each other, Tyagaraja asks if he could bear this separation.

Sasivādāna bhaktajanāvāna

Sankara ne tāla galanā

"What a sinner have I become that the Lord whom I used to worship with ecstatic love is not with me now! What shall I do? How can I

bear? Having once had *Darsana* of Sri Hari, the dispeller of all sorrows, can anyone bear separation from Him? Having treated me with affection before, is He now set with a deceitful mind? Was it ordered by Brahmā that I should undergo suffering, abandoning my hopes? I do not find my beloved Lord. I have been regarding service to Him as my life's sustenance. My fate has come to this."

Enta pāpinaiti nemi seyudu hā
yelāgu dāludune—Oh Rāma
anta duhkha mulanu
dīrchu harini jūchi
yentavārainanu bāya
sahinture etc. (Gaulipantu).

In *Andundakane* in Pantuvarāli, Tyagaraja is not exactly separated, but tells the Lord whom he sees, not to leave him to the pangs of separation.

"O Rāghava, swear to me in the presence of the sea, that you will promptly come to me whenever needed. If you should forget me in the company of your chosen, what could I do? If you do not come when I want your *darsana*, tears will flow down my cheek in streams, my whole house will look empty and every minute will appear a *yuga*."

Kanavale nanu vela
lekunna gannīru
kālu vagā bārune.

"When I get bewildered at your not responding to my prayers, I shall only be the laughing stock of others".

'Nāpai garuna ledani kannīrāye'—

'I have wept before you with tears in my eyes that I have not been able to secure your grace'
(*Idiniku merāgādura*—Punnāgavarāli).

The *Sattvika bhāva* of tears, 'asru', occurs here: In *Nivāda negāna*, he asks,

"Since I am your own, can I bear even a moment's separation from you?"

Srī Rāma Jayarāma in *Madhyamāvati* is another song in *Vipralambha*. *Vyādhī* or failure of normal health and causing emaciation etc. is a *Sanchārī bhāva* which occurs in separation and we can see it here.

"O Rama of captivating beauty! Why do you not take note of my suffering? When will you be pleased to talk to me? When will be that blessed day when you will make me happy? I cannot bear any more delay. Is your hesitancy due to my forcing my affection on you? Can anybody have this happiness and blessedness anywhere else? Can he have the vision of this beauty elsewhere? Is it my faulty *Japa* or *Tapas* or have I offended you?

"You are my *tilaka*. For whom is my beauty? Separation from you even for a minute makes life useless. My mind has turned away from worldly comforts. By separation from you, *my body has been reduced to half*. Sit by me, remove my troubles and protect me. I beg of you. I am in your hands".

Srī Rāma Jaya Rāma

Sringāra Rāma

... ..

Pankajanayana

nā kumkuma nīve

Avanijādhipa

nā sogasevaride Rāma

nīvu nimishamu leni

bbāvukamele

 pāyagā menu
 sagramāyeno Rāma

In *Chelimini Jalajākshu* (Yadukulakāmbhoji) again he says that owing to separation from Rama, he had become much reduced in body.

Till now we have been dealing with the phase of seeking of and separation from the Lord, in which the play of emotions is of *Sanchāri bhāvas* like *Autsukya* (longing), *Nirveda*, (despondency), *Dainya* (dejection), *Amarsha* (anger). When seeking and separation end and the devotee is transported to joy on union with the Lord, another series of *Sanchāri bhāvas* overtake him, *Mada*—elation, *Dhriti*—gratification, *Harsha*—delight, and in the excess of this over-powering joy when one's whole being is, inside and out, filled with the Lord, tears of joy roll down his cheeks, voice gets choked, he breaks down or laughs, sings and dances. This is the state of God-intoxication, which is the highest state one reaches. Of what use is any *Bhakti* in which one's voice does not break, eyes do not moisten, hair does not horripilate and one is not able to proceed? If one could go about in this divine madness, now weeping, now laughing, now, without any shame, sing and dance, verily such a Bhakta will sanctify the whole world.

कथं विना रोमहर्षं द्रवता चेतसा विना ।
 विनानन्दाक्षुकलया शुद्धयेद्भक्त्या विनाशयः ॥
 वाग्गद्गदा द्रवते यस्य चित्तं
 रुदत्यभीक्ष्णं हसति क्वचिच्च ।
 विलज्ज उद्गायति नृत्यते च
 मद्भक्तियुक्तो भुवनं पुनाति ॥

(*Bhāgavata*)

Here is *Bhakti* in the ecstatic state, and here is the realm of the *Sattvika bhāvas*, of horripilation, tears of joy, choking of voice, perspiration etc.

Besides the realisation of the *darsana* of Rama at the end of his *Sādhana* by *Nāmajapa*, Tyagaraja refers to his having seen the Lord, in many songs. We have already noted in the first chapter, on Life, how in *Paritāpamu* and *Giripai* Tyagaraja had the vision of the Lord. The songs referring to his *sakshat-kāra* depict all the *Sanchari bhāvas* of joy and elation and the *Sattvika bhāvas*. See Tyagaraja's great delight on getting Rama and the series of poetic similes he uses to bring out his great delight in the beautiful Rītigaula song, *Nannu vidachi* :

“ I have found you just as a diver dives deep into the sea and holding his breath fast, secures the pearl. I feel now as if I have come under the shade of a Kalpaka tree, from the unbearable heat of the sun. I have come by you, as a man who digs the earth finds pure gold buried deep. It is like the break of a hailstorm in the midst of hot summer ¹.

The Sankarābharana song, *Nannu brovakanu* similarly expresses the great joy of Tyagaraja on getting the Lord :

‘ O Rama, I will not leave hold of you unless and until you protect me. I have secured you to rid myself of impurity, just as a man searching for a lost coin of trifling value comes by a precious gem, just as one expecting ragi-gruel comes by nectar, just as an exhausted swimmer finds a float for his hold and rest, just as a pilgrim starting for a Tirtha finds it at his feet, just as a woman about to lose her modesty comes by a cloth ’.

Vadda nundunade (Varāli) again expresses the rapture of the Lord's company: Tyagaraja exclaims here that he would embrace the Lord and dance about.

¹ Cf. Vālmiki :

चर्मामितस्ताः पर्जन्यं हृदयन्तमिव प्रजाः ।

When this vision comes, the devotee knows not what to do. The bliss overpowers him and he loses control of himself. He cannot do anything.

“ Is it an unpardonable offence on my part,
O Prop of my life, if I forgot myself for a while ?
The effulgence of your blessed feet dazzled me
and I was at a loss to know whether I should hug
them to my bosom or press them to my eyes ”.

This, in *Nerama Rama Rama* is the *Sattvika bhāva* of *Stambha* or becoming benumbed.

Kori kori nīdu koluvuseyu vela
sāramaina pada sārāsamula bon-
gāra jūchi yuramuna nunchudāmo
kanula nottudāmo yani
kūrimini brahmānanda manduchunu
konta mayi marachiyuntini gāni
Tārakādhipānana Pāvana
Sītānāyaka Srī Tyāgarājūnīpai
(Saurāshtra)

Giripai records the *Sattvikas* of *Asru*, *Svarabhanga*, *Romāncha* and *Stambha* :

“ Unerringly I have seen Rama on the hill. He promised me salvation in five days. My body was thrilled and tears of joy rolled down my cheeks, I merely mumbled and I could hardly speak out my thought ”.

Pulakāṅgitudaiyānandāsrūvula
nimpuchu mātālāda valenani
kaluvarinchagani.

“ When I think of you, my whole body becomes thrilled. When I have your *darsana*, tears of joy roll down from my eyes. When I embrace your feet, I forget my body ”.

“ Talachite menella
pulakarinchenu
kanugona nānandamai
kannīru nindenu
charana kaugilivela
jelagi maimarachenu ”

in *Dayarāni*, appropriately in Mohana, the state of God-trance.
See also the fifth charana of *Rāma pāhi Meghasyāma* (Kāpi)
where he says :

The moment I think of you, my body gets thrilled
with hair standing on end.

Talachinantane menu pulakarinchaka.

When such a realisation comes, the things around look trivial.

“ When your love comes over, the universe looks
trivial, as a blade of grass.

Āsinchu vela jagamanta
trinamāyenu

(*Dayarāni*-Mohana).

As Kulasekhara says :

“When the Lord’s *Sakshatkara* comes, the entire
universe becomes a mere speck of dust ; all the
encircling oceans, a little drop ; the fires, a tiny
spark ; the wind, a whiff of breath ; the skies,
a pinhole,”

पृथ्वी रैणुरणुः पर्यासि कणिका कल्पुः स्फुल्लिङ्गो लघुः
तेजो निःश्वसनं महत्तनुतरं रन्ध्रं सुसूक्ष्मं नमः ।

One of the rare feelings of the great devotee is found in his
divine experience also being a complete gratification, compre-
hending within it the realm of the senses too. This rare idea
gets expressed in some moods of Tyagaraja, when he feels his
whole spiritual, mental and physical being completely trans-
ported with God-bliss. *Ninnubāsi* in Balahamsa expresses

this rare idea that the vision of the Lord gratifies all the senses, including the mind,

Kanulaku chaluva chevulakamritamu
vinu rasanaku ruchi manasuku sukhamu
tanuvuku yānandamunu galga jeyu.

The song significantly has its final address to the Lord as 'Pūrṇa kāma'; as the image of God is stationed in his heart, 'Tyagaraja hriḍdhāma', Tyagaraja too becomes in this manner, a Pūrṇa kāma, with all his pleasures fulfilled simultaneously by that single divine object of attachment.

In two other songs, Tyagaraja expresses in a different form, this sublime all-round sense-gratification from the Lord. In *Nammīna vārini marachedi* in Bhairavi and *Rāma nī pai* in Kedāra, Tyagaraja says :

“ Even when enjoying material pleasures my mind
was anchored only in you.”

Bhogamu landu vela
buddhi nī yada nunche (*Nammīna vārini*)

and “ Even when I enjoy material pleasures, my mind is only on you ”.

Bhogānubhavamulandu
bāguga buddhi nīyandu (*Rāma nī pai*).

We have previously illustrated the *Bhāva* of *Autsukya*, longing, in the pre-union and pre-realisation state. Having got his beloved Lord, Tyagaraja gets into a different kind of longing now. He desires to enjoy and serve the Lord in His *ekānta*. This delicate and delicious desire of the devotee can be seen in some of the pieces. In *Vinanāśagoni* in Prātāpavarālī, see this longing which takes the form of a curiosity to feast his ears with the sweet and loving chat that takes place privately between the Lord and Sītā, while they were playing together. And mentioning Ānjaneya and Bharata as having had that privilege, Tyagaraja presses his claim too.

Vinanāsagoni yunnānurā ;
 Visvarūpuda ! ne
 manasārāga vīnula vinduga
 madhuramaina palukula
 Sītāramanito noma nagunta lādi gelchuta
 cheta nokari kokarujūchi yābhāva merigi
 Sāketādhipa nijamagu premato balkukonna
 muchchata
 Vātātmaja Bharatulu vinnatula Tyāgarāja
 sannuta.

A similar yearning of his is seen in *Rāmābhirāma* in Dhanyāsi. Here Tyagaraja longs that when Rama and Sītā are in private, sitting on the golden bed, Rama should order Tyagaraja to come in and sing to Him some music.

Rāmābhirāma manasu ranjilla
 balkarādā ?
 bangāru meti pānpupai bhāmāmani Jānaki
 sringārinchukoni cheluvondaga ninnugani
 ponguchu malle virula būjinchuvela
 sangītamū bādumani svāmi Tyāgarājunito.

We have thus far dealt with the *Avirahāsakti* mentioned by Nārada. We first reviewed the state of separation and then spoke also of the state of union with the Lord. And, while on the latter, we also saw the heights of ecstasy Tyagaraja reached on obtaining the *Sākshātkāra* of the Lord.

Now, to the *Kāntāsakti*, mentioned by Nārada. Like *Vātsalya*, this form of *Bhakti* too, pertains pre-eminently, to the Krishnāvatāra, where the cowherd damsels attained *Mukti* through their *Kāma* or love for the Lord:

गोप्यः कामाद् भयात्कंसः द्वेषाच्चैद्यादयो नृपाः ।
 संबन्धाद्दृष्टयः स्नेहाद्भूयं भक्त्या वयं विभो ॥

In its essence, the emotion of devotion which a devotee has towards the Lord is feminine in nature. The love of a woman for a man has occurred to the sages and saints of all climes and

ages, as the best image of the love which the individual soul should have for the Supreme Soul. To the Supreme Soul, the sole Enjoyer, the whole universe is the object of enjoyment; the entire creation, masculine as well as feminine, is like unto a woman to that Lord, the sole Purusha.

स्त्रीप्रायमितरज्जगत ।

The Gopis are, in fact, not women ; mythologically, they are incarnations of Rishis : esoterically, they are the individual souls drawn by the magnetic Supreme Soul, to itself. This is made plain by the *Bhāgavata* itself at the end of the famous *Rāsalīlā*, by three similes employed by Sri Suka. When the Lord reappeared, they who had drooped down, rose up, like the bodies on the reappearance of life. And the Lord, surrounded by them, shone like Purusha Himself, with his Saktis. And the Lord sported with the Gopis even as a child would sport with its own image.

उत्तस्थुर्युगपत्सर्वाः तन्वः प्राणमिवागतम् ।

व्यरोचत वृत्स्ताभिः पुरुषः शक्तिभिर्यथा ।

रेमे रमेशो ब्रजसुन्दरीभिः

यथार्भकः स्वप्रतिबिम्बविभ्रमः ।

The imagery of man-woman love was employed by Christian mystics too. St. Bernard's sermons and the writings of Coventry Patmore speak of the Church as the Bride and of Christ as the Bridegroom. In our country, this kind of devotional mood is already found prominently in the Rig-Vedic prayers and hymns¹ and in the later age, it is in the field of Krishna Bhakti, that this form of devotion was developed to a great extent, and under the name *Madhura Rasa*, this received detailed treatment at the hands of Chaitanya's followers. In the field of music, the padas of Kshetragna and his followers are all based on this imagery, called popularly *Nāyaka-Nāyikā bhāva*.

1. See my paper *Vedas and Bhakti*, *Vedānta Kesari*, Dec. 1955.

In the writings of other devotees, devoted to Siva or Rama, this form of devotion is but rarely met with¹. But, as I have said at the outset, the very feeling of *Bhakti* partakes of the character of a woman's love in its finer essence and we may see the emotion taking such a turn in some of the songs of Tyagaraja. *Saubhāgya* is the blessed state of a woman when all her beauty and endowments have their fulfilment in her own lord's love. Says Kālidāsa.

प्रियेषु सौभाग्यफलं हि चास्ता ।

“O Rama, Sringāra Rama, You are my *Sau'hāgya*, the supreme *Tilaka* on my forehead, marking my *Māṅgalya*. For whom else is all my beauty? Even a moment's separation from you makes life useless,”

says Tyagaraja, in *Sri Rāma Jayarāma* in *Madhyamāvatī*.

Pankajanayana nā kumkuma nīve
Avanijādhipa nā sogasu evaride Rāma
Nīvu nimishamu leni bhāvuka mele.

“O Rama! What a life is this! Why did I have it? How long am I to bear it? If one does not have the frequent *darsana* of the Lord of peerless beauty, have chat with Him and enjoy to heart's content the embrace of the Lord who knows the *ingita* and delights in music, the heart becomes parched up and life becomes useless”.

Etijanmamidi hā O Rāma enduku galigenu
entani sairintunu hā O Rāma
sātileni mārakoti lāvanyuni
mātimātiki jūchi mātālādani tana

1. This devotional mood with reference to Siva can be seen in Kashmir Saivism. See my 'Prayers, Praises and Psalms' (G. A. Natesan & Co., Madras).

sāreku mutyāla hāra yuramu pālu
 gāru momunu kannulāra jūdani tana
 ingita merigina sangita loluni
 ponguchu danivāra gaugilinchani tana
 sāgara sayanuni Tyāgarājanutuni
 vegame chūdaka veganu hridayamu

(Varāli).

In a few songs, Tyagaraja refers to God having clasped his hand, having done that act of marriage called *pānigrahana*, so to say, at a very early age and appeals to Him not to give him up suddenly or asks Him why He has forsaken him abruptly.

“ You took me by the hand at an early age, made me serve and promised protection. I cannot understand why you should, at a time like this, waver whether to hold me up or give me up. Pray, do save my honour ”.

Chinna nāde nā cheyi battitive
 ennarāni yūdigamu gaikoni
 ento ninnu pālanamu setunani
 ittivela vidanādudāmano
 elukondāmani yenchināvo teliya
 guttu brovave sugunavārinidhi
 goppa daivamā Tyāgarājanuta.

(Kalānidhi).

“ Oh, my beloved Lord has forsaken me, alas ! How can I live ? How can I endure it ? Is it fair to forsake me after treating me so long with fondling affection, embracing me often and cheering me up ? The sweet words you said to me, the way you took my hand, and rid me of my troubles, had filled my heart so much that I had considered myself unequalled ”,

Emani vegintune
 entani sairintu
 nā muḍḍu Devudu

nanu base nayyayyo
 pālinchi lālinchi
 palumāru gaugilinchi
 telinchi nanu paradesi seya docheno
 ādina muchchata nādantarangamu ninda
 nīdu ledani yunti nindāka sarivārilo
 edabāyaka Tyāgarāju nelu Srī Harini tolli
 badalika lārchi nā chebattinadi talachuchu.
 (Huseni).

See this in Ghanta.

“ O Ramachandra ! What else is there for me to
 aspire for when you have taken my hand and cast
 your benign look on me? When my look and
 your look come together properly, who can know
 the happiness that I then derive? If you do not
 take my hand, I shall have to suffer like an
 unmarried virgin ”.

Rāma Rāma Rāmachandra * * *
 ghallu ghallu nī karamubatti kī—
 kannulakantemunnaditaramu
 nā chūpu nī jūpu sarigājesite jeyu
 nā sukhamu yevariki yeruka
 chatta battani nābhīti Rāma
 bottu gattani kanyakā rīti

Of the *Sringāra Nāyikās*, classified in great detail by the
 Ālankārikas and writers on Rasa ¹, which have been taken up
 by the Pada-composer Kshetrajna, it is in the realm of
Parakiyā Nāyikā, that the Love-form of Bhakti, *Kāntāsakti*
 or *Madhura Bhāva*, has been most prominently dealt with.
 From the *Bhāgavata* downwards, the philosophy of *Kāntā-*
sakti has always been based on the greater possibilities of
 devotional intensity in the symbology of *Parakiyā Sringāra*
 or clandestine love :

1. For an exhaustive treatment of these, see my *Sringaramanjari* (Hyderā-
 bad Archaeological Department), Introduction.

योषा जारमिव स्त्रियम् ।

But Tyagaraja's *Madhura Bhāva* gives us a fancy in the class of *Sviyā Nāyikā*. See this, a unique fancy, in a Rītigaula piece.

Tyagaraja says :

" Just as an orphaned girl married to a man has no other house to turn to and clings to her husband, I entirely rely on you and implore you. How is it that you do not come ? "

Chera rāvademira Rāmayya
mera gādurā ika Mahāmerudhīra Srikara
talli tandri leni bāla tana nādu goru rīti
palumāru vedukonte pālincha rādā

Pattividuvarādu in Manjarī again presents the devotee as a *Sviyā Nāyikā*.

In fact, in one elaborate song in Yadukula Kāmbhoji, Tyagaraja longs to be Rama's beloved spouse Sītā, even as in other songs, he longs to be a servant like Lakshmana and Hanumān ; and he sets forth his longing to experience the joy that Sītā enjoyed at the several stages of her Svayamvara and marriage.

" Vouchsafe to me, O Merciful One ! Your grace and a little of that joy which the eager Sītā had when she was assured that Rama would come to that Svayamvara-assemblage of unwanted kings ; the happiness that Sītā had, when Rama himself came, drew himself up to his full stature, and thus drove away Sītā's anxiety about his ability to bend Siva's bow ; the happiness that Sītā had, when Rama tied the *Māngalya sūtra* and took her hand ".

Daya seyavayyā Sādaya Rāmachandra

dalachuchunna Sītā sukhamu

Nikeṣari bodhana, the shortest piece in *Suddhasāveri* is cast in the very terminology of the *Sringāra padas* :

“Who has poisoned your mind? You do not
freely talk to me! Your mind has changed.”

Even so is *Sāmiki sari* in *Begada* which opens like a dance-composition. Songs like *Jūtamu rare* (*Ārabhi*) in which the ladies are called to come and see the beautiful Lord in procession are also couched in the imagery of *Nāyikā* (the singer) with the lady-friends and the *Nāyaka* (the Lord).

If even after these, one should have any doubts about the *Madhura Bhāva* in Tyagaraja's songs, or has any doubts on the real meaning of this *Bhāva* itself, one may listen to *Rāmā-bhināma* in *Darbār*, where Tyagaraja says :

“The maid, my mind, is in deep love with you,
but you do not seem to respond and take her
hand”.

Manasu cheli nīke marulu konnadigāni
chanuvuna cheyi batti mamula rakshimpavu.

In the same piece we read in a further passage, Tyagaraja describing himself in terms of the *Vāsakasajjikā Nāyikā* :

“I have provided for you a comfortable bed”.

We may note this piece again, in *Harikāmbhoji*, where the mind is made the *Dūti*, to bring the lover *Rama* to Tyagaraja, the beloved.

“O! Maid of my mind! Go and bring quickly my
Lord. Seek him eagerly and lead him to me with
due respect. I want to enjoy happiness for a
long time with him”.

Chani todi teve O Manasā!
kanikaramuto gani karamidi
chirakālamu sukhamanubhavimpa vegame

The third foot of *Eti janmamidi* in *Varāli* describes the Lord as a ‘*Sringāra Nāyaka*’ and the devotee as longing for His loving chat and embraces. The description as a beloved is complete in the *Ghanta* piece *Rāma Rāma Rāmachandra*,

already quoted. Making himself a Svīya Kanyā, Tyagaraja pleads with the divine lover :

“ When my look and yours come together, who can know the happiness which I then derive? If you do not take me by the hand, my forlorn condition will be that of the unmarried virgin ”.

Na chūpu nī jūpu sarigājesite jeyu
nā sukhamu yevārīki yeruka

.
chatta battani nābhīti Rāma
bottu gattani kanyakā riti.

Thus, in manifold manner, Tyagaraja conceived and enjoyed the surpassing beauty of his Rama. Poet Mīgha defines beauty as that which appears new every time we see it.

क्षणे क्षणे यन्नवतामुपैति तदेव रूपं रमणीयतायाः ।

The wonderful blue cloud of Rama assumed manifold shapes and everytime Tyagaraja saw it, he found it fresh and entrancing :

Manasuna nitya nūtanamaina chakkani
tanamunu kanugontini O Rāma Meghasyāma
(*Rāma pāhi, Kāpi*)

The Lord says in the *Gītā* :

“ Four kinds of men adore me, the afflicted, the curious, one desirous of material gain and a man of knowledge, jñāni. Of these, the jñāni who is always fixed on me and is of single-minded devotion, is the best. I am dear to him very much and he is dear to me. All these are noble, no doubt, but the jñāni is verily my own self ”.

चतुर्विधा भजन्ते मां जनाः सुकृतिनोऽर्जुन ।

आर्तो जिज्ञासुरर्थार्थी ज्ञानी च भरतर्षभ ॥

तेषां ज्ञानी नित्ययुक्त एकभक्तिर्विशिष्यते ।

प्रियो हि ज्ञानिनोऽत्यर्थमहं स च मम प्रियः ॥

उदाराः सर्वे एवैते ज्ञानी त्वास्मैव मे मतम् ।

The *Bhāgavata* endorses this view when the Lord says therein to Uddhava, in almost identical words :

“ज्ञानिनस्त्वहमेवेष्टः । ज्ञानी प्रियतमोऽतो मे”

It is as such a jñāni that Tyagaraja adored the Lord. Love of God, he considered as the most essential thing necessary for one to have real knowledge.

Anurāgamuleni manasuna
sujñānamu rādu

(Sarasvati)

The true Bhakta, Tyagaraja says, is one who has realised the identity of the individual soul and the Supreme Soul.

Paramātmudu jīvātmudu yokadai
baraguchundu bhakta-parādhīnuni

(*Karuna elāgante-Varāli*).

In *Siggumālī nāvale* in Kedāragaula, he is sorry he has not realised in his heart that ‘Thou art myself’:

Ullamunanu ganinīvu nenai yunda deliyaledu.

In *Nike dayarāka* in Nilāmbari, he asks :

“Will one who has still to realise the identity of
‘I’ and ‘Thou’, attain happiness?”

Ekopinchaka nenu nīvanu jñānikelāgu
sukhamichchune O Rāghava.

In *Enduku peddala* in Sankarābharana, he asks for knowledge in the non-differentiating, monistic Vedānta.

Bhedarahitavedāntamunu delisi
Enduku peddalavale buddhi yīyavu

In his Kalyāṇi piece in the Kovur-pentad, he describes the Lord Siva as Bhedavādarahita.

In *Jñāna mosaga rādā*, he prays for knowledge on Paramātmā and Jīvātmā.

Paramātmudu jīvātmudu jñāna-mosaga rādā.

In his Ārabhi song *O Rāma O Rāma Omkārādhāma*, he insistently implores the Lord to bless him with realisation of identity with Rama (9th charana). Music itself he prays for as a means for attaining to that state of Jīvanmukti which is the essence of the *Gītā* and the *Upanishads* :

Sītāvara sangīta jñānamu
dhāta vrāyavalerā Rāma
Gītādyakhilopanishatsāra-
bhūta jīvanmuktudagutaku
(Devagāndhāri)

In fact this Jīvanmukta state in which one has had the realisation of the Supreme here itself is mentioned by Tyagaraja in many pieces.

Upanishad Brahman who was one of those who influenced Tyagaraja, asks in one of his numerous Divyanāmas—one in Ghanta and Misralaghu, "O Rama, make me realise that "Thou art that"—"Bodhaya mām Sri Rama Tattvamasīti" and, as if echoing it, Tyagaraja asks in his well-known Garuda-dhvani-piece, *Tattvameruga taramā*.

"Is it possible, O Rama, to realise the great truth that Thou art the meaning of that Upanishadic declaration, 'Thou art That'?"

Tattvamasī yanu vākyārthamu,
Rama, nīvanu paratattva meruga taramā ?

"One must meditate within his own self and become one with you" is the burden of a Devagāndhāri song : 'Tanalone dhyāninchi tanmayamē gāvalērā'. The realisation of identity with the Lord and exulting in it is mentioned in the eighth foot of *Karunājalandhe* in Nāthanāmakriyā: Nīve tānani kulkudure. He ends significantly his long song describing Siva of his native place coming in the festive procession on the tonic note of the Lord and himself being one : Tyagāraju tānanūchunu vachchū (*Muchchata*, *Madhyamāvati*).

According to Upanishad Brahman this is the higher stage when the Lord's Name is not *upāya* but *upeya*, when one

contemplates the Lord in the Name as not being different from oneself :

श्रीरामनामसाम्राज्यं स्वाभेदेनैव भावयेत् ।

Again :

उत्तमाधिकारिणामैक्यानुसन्धनातो भगवद्भावाप्तिमाह

सदा रामोऽहमस्मीति तत्त्वतः प्रवदन्ति ये ।

न ते संसारिणो नूनं राम एव न संशयः ॥

and expatiates on the *Sruti* and *Gita* texts supporting this kind of contemplation. At the very beginning of his *Upeya-nāma-viveka*, Upanishad Brahman says :

सोऽहमौ तद्रामभद्रपरंज्योतीरसोऽहमोम् ।

* * ब्रह्मैवाहं रामोऽस्मीत्यादि ।

In his Sāveri song, *Inta kanna delpataramā* he says that the *Rājayoga* of seeing everything as God is his *Rājabhoga*, supreme happiness.

Ni karuna Rājayogamu māku

Ni-mayame Rājabhogamu

Wherever his eyes fell, there Tyagaraja saw only Rama and whatever he saw, he took as Rama.

Nenu ecchata jūchinanu

nīvai yunnadi

(*Ninuvina nāmadi*)

Endu jūchinagani

Dasarathanandanugā

bhāvinchana nā pai

(*Enduko ni manasu*)

This 'Nimayame' is the Tanmayattva Bhakti, taught by Tyagaraja's Guru, Nārada.

In *Rāma Sītārāma* in Balahamsa, Tyagaraja says :

" Just as a chaste wife delights in serving her Lord, just as a creeper twines round the Kalpaka tree, my mind is inseparably attached to you. I will not leave you even for ages, in my *advaitic* realisation "

Satsatipati sevajeyu
 chandamuna nā manasu

 kalpa bhūjamuna tīga
 katturiti manasu
 kalpamu lennaina
 vidichi kadaladu Srī Rāma
 Advaita sāmrajyamulu
 abbinattu Rāma.

Here is embodied in part a series of similes employed in a verse in Sankara's *Sivānandalahari*, to show the gradual stages of *Bhakti* towards the final goal of becoming merged in the Lord :

Like the chaste wife adoring her Lord,
 Like the creeper clinging to the tree,
 Like the river becoming one with the sea.

अङ्गोलं निजबीजसन्ततिरयस्कान्तोपलं सूचिका
 साक्षी नैजपतिं लता क्षितिरहं सिन्धुः सरिद्वल्लभम् ।

When this is obtained, what greater bliss can there be ?
 Says Tyagaraja :

“ To realise that ‘I am That’, is best. To realise
 that You are the whole universe is the greatest
 happiness ”.

So'hamainade chālu

... ..

Ī jagamulu nivai

rājillunaya—

Intakanna yānanda memi (Bilahari)

Bhuvanamella nivai (Brova bhāramā)

Srī Vāsudeva sarva manuchunu chintinchira
(Chede buddhi—Athāna).

One who has this realisation that all this is Vāsudeva is a true Mahātma. And Tyagaraja was one of those rare Mahātmas.

वासुदेवस्सर्वमिति स महात्मा सुदुर्लभः ।

SCHEME OF CLASSIFICATION OF THE SONGS

TEXT AND TRANSLATION

॥ श्रीगुरुभ्योनमः ॥

॥ श्रीरामचन्द्रपरब्रह्मणे नमः ॥

॥ श्रीत्यागराजस्वामिकीर्तनलु ॥

वङ्गाल रागमु — ‘गिरिराजसुतातनय’ — देशादि ताळमु

पल्लवि

गिरिराजसुतातनय ! सद्य ! (गि)

अनुपल्लवि

सुरनाथमुखार्चितपादयुग !
परिपालय मामिभराजमुख ! (गि)

चरणमु

गणनाथ ! परात्पर ! शंकरा-
गमवारिनिधिरजनीकर !
फणिराजकंकण ! विघ्ननिवारण !
शाम्भव ! श्रीत्यागराजनुत ! (गि)

Songs of Śrī Tyāgarāja

“ GIRIRĀJA SUTĀ ” (Bangāla)

Oh! Son of Dēvi, the Daughter of the Mountain-King !
Oh Merciful Lord, whose feet are worshipped by Indra and
others ! Protect me. O Lord with the elephant face !

O Ganēsa! Supreme Lord! Bestower of welfare! Oh
Thou who art like a moon to the sea of sacred lore and who
hath the serpent-king as his bangle! Oh devotee (son) of
Siva, remover of obstacles, praised by Tyāgarāja !

सौगष्ट — 'श्रीगणपतिनि' -- आदि

प.

श्रीगणपतिनि सेविपरे, श्रितमाननुलारा !

(श्री)

झ.

वागाधिपादि सुपूजल चेकोनि

बाग नटिपुचु वेडलिन

(श्री)

च.

पनस-नारिकेलादि-जम्बू-फलमुलारगिचि

घनतरम्बुगनु महिपै पदमुलु

घल्लुघल्लन नुंचि

अनयमु हरिचरणयुगमुलनु हृद-

यांबुजमुन नुंचि

विनयमुननु त्यागराज विनुतुडु

विविधगतुल धलंगुमनि वेडलिन

(श्री)

" SRI GANAPATINI " (Sowrāshtra)

Oh men of devotion ! Adore Ganapati who, having received the worship of Brahma, is coming, dancing gloriously ! Who, after partaking of the offering of jack-fruit, cocoanuts, jambu fruit etc., is coming, treading the earth with his heavy resounding steps ! Who, with the holy feet of Hari installed in his heart, comes out dancing in a variety of rhythms ! Ganapaty whom Tyāgarāja praises in all humility.

SĀDHANA SAMPAT

Vairāgya : *Narastuti-artha-kāma-garhana*

कल्याणि — ‘निधि चाल सुखमा’ — चापु

प.

निधि चाल सुखमा ? रामुनि स-

निधि सेव सुखमा ? निजमुग बल्कु मनसा ! (नि)

अ.

दधि नवनीत क्षीरमुल्ल रुचियो ? दाश-

रथि ध्यान भजन सुधारसमु रुचियो ? (नि)

च.

दम शममनु गङ्गास्नानमु सुखमा ? क-

देम दुर्विषय कूप स्नानमु सुखमा ?

ममत बन्धन युत नरस्तुति सुखमा ?

सुमति त्यागराजनुतुनि कीर्तन सुखमा ? (नि)

“NIDHI CHĀLA SUKHAMĀ” (Kalyāṇi)

Oh my mind ! Tell me truly, which conduces greatly to happiness,—wealth or the sight of the Lord ?—Which is more delicious,—milk, butter and curd, or the nectar of the worship and contemplation of Sri Rāma ?

Which is happier,—the control of the senses and forbearance, which are comparable to a bath in the Ganges or the bath in the well with the mire of low sense-enjoyments ?

Which gives more happiness,—flattery of mere men bound up in their own conceit, or the singing of the Lord who has been praised by the wise Tyāgarāja ?

रंजनि — ‘दुर्मार्गचराधमुल्लु’ — रूपक

प

दुर्मार्गचराधमुल्लु - दोर नीवन जालरा (दु)

अ.

धर्मात्मक! धनधान्य-दैवमु नीवै युण्डग (दु)

च.

पल्लुकु बोदिनि सभलो न पतितमानवुल्लकोसगु
खल्लुल नेच्चट बोगडनि श्रीकर! त्यागराजविन्त (दु)

“DURMĀRGACHARA” (Ranjani)

Oh lord! Dharmātma! While I strongly believe that you are my material prosperity and wealth and my very God, I can never bring myself to flatter wicked people and those who dedicate their literary works to depraved persons, O bestower of riches !

यमुनाकल्याणि -- ‘नारायण हरि’ -- आदि

प.

नारायण हरि नारायण हरि
नारायण हरि नारायण हरि (ना)

च.

१. नश्वरसैन धनाश्वमुल्लु ने
विश्वसिध्व भूजेश्वर हरि हरि (ना)
२. कोटीशुलगनि सादिल्लेनि पल्लुकु
बोटि नोसगि मुम्माटिफि वेडनु (ना)
३. आश पिशाचावेशमु गल्लुगु ध-
नेशुल गाचेडु देशमु नेल्लु (ना)
४. नालोने नीचेलो जिक्किति
नीलोभमु विडुव वेलो तेलियडु (ना)

५. भूलोकमुलो मेलोर्वरु विधि-
ब्रालो नीदौजालो तेलियदु (ना)
६. दूरेडु पनुलकु दूरेदरु कड-
तेरेडु पनुलनु तेरे मनसुकु (ना)
७. तोलिता जेसिन फलमे गलदनि
यिलनेच्चनि मर्त्युल चेलिमि येन्दुकु (ना)
८. दूषणहर परदूषण जनगण-
भीषण सुगुण विभीषणसन्नुत (ना)
९. नोरेप्पुडु नीपेरे बळुकनी
वेरे येवरुन्नारे राघव (ना)
१०. मित्रकुलेश चरित्र रसिकजन-
मित्रमु गोरुडु वृत्रारिबिनुत (ना)
११. वीनविमान कवीनहृदालय
दीनजनावन दानवहर श्री (ना)
१२. ना जूपुळु मी नाजूकु तनमु
ने जूडनी त्यागराजुळमलरु (ना)

“NĀRĀYANA HARI” (Yamunā Kalyāṇi)

Oh Lord of Sita ! I do not rely on (wealth like) money and horses which are transient. I shall certainly not beg of rich men, flattering them with matchless (musical) compositions in their praise. I shall not frequent places which are infested with greedy men who are possessed by the devils of desire and attachment.

I am caught in your grip, of my own accord. I do not know why you are persisting in your niggardliness. People in this world do not stand the sight of others prospering. It is not known whether this is due to their fate or to your Māyā. They rush to despicable activities, but never apply their mind to tasks which will uplift them. Why associate with people who do not realize that everything

happens in this world according to one's own past karma ?
Vouchsafe that your holy name may always be on my lips.
Who else is there for me ? Oh Rāghava ! Let me always seek
the company of those who delight in the glorious story of
Sri Rāmachandra. Let my eyes be fixed upon your
refined beauty and my heart will be transported with joy.

मध्यमावति — ‘नादुपै बलिकेरु’ — झम्प

प.

नादुपै बलिकेरु नरुलु
वेदसन्नुत ! भवसु वेरु जेसिति ननुचु (ना)

च.

१. पञ्चशरजनक प्रपञ्चमुन गलसुखमु
मञ्चुवले ननुचु मदि नेञ्चितिनि गानि
पञ्चुकोनि धनमुलार्जिञ्चुकोनि सरियेव्व-
रञ्चु मरिगतियु लेदञ्चु बलिकतिना (ना)
२. दिनमु नित्योत्सवमुन कासजेन्दिति ना-
मनसुन यिल्लु योक्तियनि युष्टिगानि
अनुदिनमु नोरुलमेळुनु जूचि ताळले
कनु रेण्डु सेयवलेननुचु बलिकतिना (ना)
३. प्राणमेपाटियनि मानमे मेलंदि-
गानि श्रीराम ! परमानन्दजलधि !
श्रीनाथ ! कुलमुलो लेनि दारिनिवट्टि
जेने डुदरमु निम्प नोरुल बोगडितिना (ना)
४. आजानुबाहुयुग ! श्रीजानकीपति ! प-
योजाक्ष ! श्रीत्यागराजनुतचरण !
ई जगतिलो निन्नु पूजिचुवारि न-
व्याजमुन ब्रोचु सुराज ! नीवाडैन (ना)

“NĀDUPAI BALIKĒRU” (Madhyamāvati)

Sri Rāma, praised by Vēdas! people blame me as having divided the family.

Convinced in my mind, as I am, that worldly pleasures are as evanescent as dew-drops, did I ever demand partition of property from my Dāyādins, so that I might parade the wealth so obtained as one having no equal? Or, (after having lost all such property) did I complain that I was destitute?

Did I ever desire to celebrate daily festival of Rāma? I had always felt contented that I had an abode for the Lord in my own heart. Unable to bear the sight of others in prosperity, did I intrigue to divide their families?

I had always placed honour before life. Oh! Srinātha! Ocean of Supreme Bliss! Have I resorted to the unworthy ways of disreputable people and flattered others to earn my subsistence? In this world you undoubtedly protect those who worship and adore you, and I am one such and am your own.

(This song was composed in answer to accusations that he was instrumental in partitioning the family).

कल्याणि — ‘भजरे रघुवीरम्’ — आदि

प.

भज रे रघुवीरम् शर-भरित-दशरथकुमारम् (भ)

च.

१. नीवु दुरासल रोसि पर-निन्दल नेल्लनु बासि (भ)
२. पञ्चेन्द्रियमुल नणवु प्र-पञ्चसुखमु विसमनुचु (भ)
३. अन्नियु पनिक्कोदिगेना इट्टु-अट्टु तिरिगिन तेल्लिसेना (भ)
४. वेरेपनुलकु बोक गोमुख-व्याघ्रमु चन्दमु गाक (भ)

५. तपुतष्टलनु मानि भव-तरणमुननु मतिपूनि (भ)
 ६. कर्मसु हरिकि नोसङ्गि स-स्कार्यमुलं दुष्पोङ्गि (भ)
 ७. भक्तिमार्गमुनु तेलिसि निज-भागवतुल जत गलसि (भ)
 ८. मायारहितुनि गोलिचिनी-मनसुन रामुनिदलचि (भ)
 ९. कामादुलनेगिच्चि नी-कार्यमुलनु साधिच्चि (भ)
 १०. राजाधिपुगा वेलसि त्याग-राज वरदुडनि तेलिसि (भ)

"BHAJARĒ RAGHUVĒERAM" (Kalyāni)

Worship the hero of the Raghus, the king of kings who has blessed Tyāgarāja with boons; give up greed and unworthy desires; do not indulge in slander of others; and control your five senses, deeming worldly happiness as nothing but poison. Understand that all things will not serve your purpose, but go their own way, knocking about hither and thither. Do not engage yourself in other distracting work. Do not put on false garbs to deceive the world, like the proverbial tiger in cow's skin. Abandon all mischievous pursuits. Let the crossing of the ocean of Samsāra be your sole aim. Take delight in doing good deeds. Surrender all your actions to the Lord. Join the company of true devotees and learn the path of devotion. Have always in your mind Sri Rāma, who is free from Māyā, and worship him. Subjugate lust and other inner enemies and achieve your purpose.

बिन्दुमालिनी — ' एन्तमुद्दो ' — आदि

प.

एन्तमुद्दो ? एन्त सोगसो ?

एवरिवल्ल वणिम्प तगुने ? (ए)

अ,

एन्त बारलैन गानि-कान्तचिन्ताकान्तुलै नारु (ए)

च.

भक्त मीढ कनु-लासकु दासुलै
 सत्त भागवत वेसु लैरि;
 दुत्त पाल रुचि देलियु साम्थमे
 धुरीणुडौ त्यागराजनुतुड

(ए)

“ENTAMUDDŌ” (Bindumālīnī)

Who can describe the superb beauty and sweet charm
 of the Lord, adored by Tyāgarāja!

Men, however great, easily allow themselves to be
 continuously engaged in the thought of women, (being blind
 to the indescribable and unsurpassed beauty of the Lord).

People put on the garb of genuine devotees, though
 they are slaves to their own aunts (mothers-in-law) due to
 lust. This is like the milk-container enjoying the taste of
 milk.

सरसांगी - ‘मेनु जूचि मोस’ - देशादि

प.

मेनु जूचि मोस बोक्के, मनसा।
 लोनिजाड लीलागु कादा?

(मे)

अ.

हीनमैन मल मूत्र रक्तमुल
 किरवंचु मायामय मैन चान

(मे)

च.

कनुलनेडि थंफ कोलचेत गुच्चि
 चनुलनेडि गिरुल शिरमुनुच्चि
 पनुल्लु चेतुरट; त्यागराजनुतुनि बा-
 ग नीवु भजन जेसुकोम्मि स्त्रील

(मे)

"MĒNU JOOCHI MŌSA" (Sarasāngī)

Oh mind ! Do not get deluded by the illusory personal appearance of women. If you only see their inside, it is nothing but a cloak over filthy excreta, blood and other ugly things. They carry on their amorous work with their eyes which, like sharp weapons, pierce (through men's hearts) and with their breasts which like mounds provide the resting place for heads.

Therefore, do Sri Rāma Bhajana well (and escape their snares).

नाटकुरञ्जि — 'मनसु विषय नट' — आदि

प.

मनसु विषय नट विडुलकोसङ्गिते
मा रामुनि कृप गळुगुनो ? मनसा ! (म)

अ.

तनतल्ल पोकरिंटिकि दीसि पेट्टि
तागुक्कळ दोळु रीति गादो ? (म)

च.

तव्विट्टिकि रंकाड बोयि कूटि
तपिले कोति गोनिपोयिनटु गादो ?
चेव्विट्टिकि नुपदेशिच्चिनटु गादो ?
श्रीत्यागराजनुतुनि दलचक (म)

"MANASU VISHAYA NATĀ" (Nātakuranji)

If your mind is given away to sense-enjoyments and to (the company of) dancers and voluptuaries, will my Rāma's grace be made available to you ?

It is like a man lending the door of his own hut to a neighbour (to enable him to close his own hut and go to witness a drama) and keeping watch all through the night, driving away dogs (from entering his own hut).

It is also like a woman who seeks prostitution to gain some bran, leaving the potful of rice, which she had prepared, to be carried away by monkeys.

It is like imparting a holy Mantram to a deaf man.

घुर्ररि — ‘वरालन्दु कोम्मनि’ -- आदि

प.

वरालन्दु कोम्मनि नायन्दु-वंचनसेय न्यायमा ? (व)

अ.

सुरासुरविनुत ! राम ! नामन-
सु सुभक्तिनि गोरि युण्डगननु (व)

च.

१. मनमुन निजमुग नम्मिनवारि
मनसु कौच फलमासिचग रा
दनुचु घनुनि जेसिन नी बिरुदुकु
कनककशिपु-सुतुड्ड साक्षि गादा ? (व)

२. अविवेकमुतो देलिसि तेलियकनु
भवसुखमुल काशिचिन गानि
ध्रुवमैन फलमोसगु नी शक्तिकि
ध्रुवुड्ड साक्षि गादा ? राम ननु (व)

३. चराचरात्मक ! सुरपूजित ! यिक
पराकुलेकनु सततमु नीद-
य रावले ननुचु कोरिन श्रीत्या-
गराजुनिपै कृपलेक ननु (व)

“VARĀLANDUKOMMANI” (Ghurjari)

Is it fair for you to side-track and deceive me by offering boons to me, when my mind longs for true devotion ?
To your glory of conferring greatness on real devotees,

whose mind does not hanker after small things, stands as witness Prahlāda (who did not descend low to accept boons, but firmly prayed only for Mōksha).

To your magnanimity in conferring the highest and the most permanent position even on one who prays for temporal gains out of ignorance, Dhruva stands as witness.

Pray do not mercilessly offer boons to me who have been panting for the constant flow of your grace.

रीतिगौळ -- 'नीदय गल्गुटे' -- आदि

प.

नीदय गल्गुटे भाग्यमनि-निजमुग नेल दोचदो ? (नी)

अ.

नादरूप ! नीरदसन्निभ ! दिन-
नाथान्वयभूषण ! मृदुभाषण ! (नी)

च.

१. अद्विवेकुलैन दार तनयुल-ननुदिनमुनु गलसि
भव सागरमुनु नीदलेक-भयमुन जेय्यलसि
यवनीशुल गावि सुखमु-लेक नाथासमु सोलसि
बिबिधमु लगु नी मायलोपल
दगिलिन तन की यवधुलनु डेलिमि (नी)
२. वेग लेचि ता नतिलोभि जनुल-वेंबडिगा दिरिगि
रोगियै ता कोरिन कोकैल्ल-रोयक मेनु करगि
भोग भाग्यमुल कोरकन्य सुखल्ल-भूसुखल्लगोरि तिरिगि
येगत्तिथु लेक थीसुखम्बु
लिट्लनि तन मदिनि तानेरिगि (नी)
३. नागनायकशयनेन्दु-दिन-नाथनयन ! सीतांक !
योगिवन्दितापदारविन्दयुग शरणाकळंक !

रागलोभ मदादुल गोष्टि-रक्षिचे बिरुदांक !

त्यागराज पूजित रघुनायक !

तारकमनि तेलियु निश्शंक

(नी)

“NEE DAYA GALGUTĒ” (Ritigowla)

Oh Lord, renowned for protecting people, removing their vices like attachment, greed and arrogance ! 'Why do not people realise that to be blessed with your grace is the height of fortune for one ?

They know full well that it is deplorable to get unduly attached through ignorance to wife and children, unable thereby to cross the ocean of Samsāra, to have limbs drooping out of fear, to languish out of fatigue having vainly waited on wealthy princes, and to get enmeshed in your Māyā in a variety of ways.

They also know amply what sort of happiness they derive and how helpless they find themselves in the end by running after abject misers daily, becoming a prey to disease, getting reduced in body by sore disappointment of not having their desires for pleasure and prosperity fulfilled.

तोडि

—

‘प्रोद्दु पोय्येनु’

—

चापु

प.

प्रोद्दु पोय्येनु, श्रीरामुनि बूनि भजिपवे मनसा !

(प्रो)

अ.

निदुदुरचेत कोन्नाळ्ळु, विषय

बुद्बुलचेत कोन्नाळ्ळु, ओ मनसा !

(प्रो)

च.

१. प्रोद्दुनलेचि त्रितापमुलनु नरुल

बोगडि पोगडि कोन्नाळ्ळु पट्टि

येद्दुरीति कन्नतावुल भुजियिन्नि
 येमि तेलियक कोन्नाळ्ळु
 मुद्दुग तोच्चु भवसागरमुन
 मुनिगि तेलुच्चु कोन्नाळ्ळु
 पद्दुमालिन पामर जनुलतो वेर्रि
 पळ्ळुकु लाडुच्चु कोन्नाळ्ळु ओ मनसा !

(प्रो)

२. मुदमुन धन-तनयागारमुल्लु जूचि
 मदमुचेत कोन्नाळ्ळु अन्दु
 चेदरिन यन्त शोकार्णव गतुडै
 जालि जेन्दुदुयु कोन्नाळ्ळु
 येदटिपच्च जूचि ताळलेक ता-
 निल्लु दिरुगुट कोन्नाळ्ळु
 मुदिमदि दप्पिन वृद्धतनमुचे
 मुन्दुवेनक तेलियकये कोन्नाळ्ळु

(प्रो)

३. यागादि कर्ममुल्लु जेयवलेननु
 यलसटचेत कोन्नाळ्ळु अन्दु
 रागलोभमुल्लतो नपराधमुल्ल जेसि
 राजसमुन कोन्नाळ्ळु
 बागुग नामकीर्तनमुल्लु सेयुटे
 भाग्यमनक कोन्नाळ्ळु
 त्यागराजनुतुडैन श्रीरामुनि
 तत्त्वमु तेलियकये कोन्नाळ्ळु

(प्रो)

“PRODDUPOYYENU” (Tōḍi)

Time is fleeting. Oh Mind! Set about in earnest to worship Rāma. Of the life time, a portion is spent in sleep

and another in enjoyment of sense-pleasures. Rising early one spends his time in flattering men at the prompting of his Tritāpa (three-fold worries, ādhyātmikam, ādhibhōwtikam, ādhi-daivikam) and goes about like a bull, eating at any place anything that he can get and wastes his time in ignorance. Alternately sinking and rising in the seemingly attractive ocean of Samsāra, he spends some time, and wastes another portion in vain gossiping with worldly-minded men.

For some time he transports himself with joy at the sight of wealth, offspring and house and gets infatuated. Meeting with disappointments in connection therewith, he gets sorrow-stricken and spends his time in distress. Unable to see the neighbour in prosperity, he spends his time, oppressed by jealousy. Old age overtakes him and robs him of his mental strength for some time.

He spends some time in attempting to perform yāgas and other rituals. In doing so, he commits blunders, prompted by greed and miserliness and becomes rājasic and spends time in restlessness. People thus spend their time, without realising that doing Nāma—Saṅkeertana (singing your name) is wealth in itself and without knowing the real nature of Sri Rāma.

मन्दारि -- 'परलोक भयमुलेक' -- देशादि

प.

परलोक भयमुलेक भवपाश-बन्धुलट्येदह (प)

झ.

करिराजि शृङ्गार राम शिबि-
काहुलेल्ल मनके गल्लिगेननि (प)

च.

कोन्न कान्तलनु कन्न बिड्डलनु
 वन्ने चीरलनु वान गुडिसेलनु
 तिनगा गनि दैवलोकमनि
 तन्नकोळ्ळुलो, त्यागराजनुत !

(प)

"PARA LŌKA BHAYAMU" (Mandāri)

Thinking that they alone are fortunate enough to possess corps of elephants, lovely women, palanquins and the like and without the fear of the other world, people get bound more and more by samsāra. They consider that with wife, children, fine clothing, habitations to dwell in, the world itself is paradise.

केदारगौळ

—

‘वारिजनयन’

—

आदि

प.

वारिजनयन नीवाडनु नेनु
 वारमु ननु ब्रोवु

(वा)

झ.

सारेकु मायासागरमन्दु
 नेरक मुनिगेडु नेममुळेदु

(वा)

च.

१ धनकनकमुलनु दारपुत्रुलगै-
 कोनि मरुवनु रवि-तनयुडगानु

(वा)

२ वाजिरथमुलनु वारमुगैकोनि
 राजुलडचु पार्थ-राजु ने गानु

(वा)

३ नी जपमुल नव-निधुलौ त्याग-
 राजविनुत थी दुरासल दगलनु

(वा)

" VĀRIJANAYANA " (Kēdāra Gowla)

Oh Lotus-eyed one! I am yours. Pray, protect me always. There is no purpose in one remaining immersed always in the ocean of Māyā. I shall not accept material wealth, progeny, etc., which will only make me forget you, as Sugrīva did; I shall not accept chariots and horses, to defeat kings as Arjuna did. To me, your Japa is all the nine treasures. I will not get enmeshed in these evil material desires.

मुखारि 'इन्दुका ईतनुवुनु' चापु

प.

इन्दुका ईतनुवुनु बेचिन (दिं)

च.

१. नी सेवकुलेक नीडु चेन्तकुराक
आशदासुडे अट्ट-लिट्ट दिरुगु (टं)
२. निरतमु नीदृष्टि ने थार्जिञ्चक
ओरुल भामलनु ओरजुपुळु जूनु (टं)
३. सारेकु नामस्मरणमु जेयक
यूरिमाटलेल्ल थूरक वदरु (टं)
४. करमुलतो पूज गाविम्पकडाचि
धरलो न लेनि दुर्दानमुलकु चाचु (टं)
५. वारमु नीक्षेत्तवरमुल चुट्टक
भूरिकि मुन्दुगा पारिपारि तिरुगु (टं)

६. नी वाडनि पेह निन्दु बहिचक
नावाडनि यमुडु नय्युचु बाधिचु (टं)
७. रावय्य श्री त्यागराज विनुत निन्नु
भाविञ्चक प्रोदुदु बारकोट्टुकोने (इ)

INDUKĀ ĪTHANUVUNU (Mukhāri)

Is it for this that this body has been nurtured ?

Without using it for your service and for getting nearer you, people wander here and there as slaves to desires.

Without constantly attempting to earn the grace of your look, people cast wistful eyes upon women.

Without always engaging themselves in Nāmakīrtana, people waste their time in gossiping on empty topics.

Without using their hands for worshipping you, they stretch them out freely to receive sinful gifts.

Without using their legs to go round your holy places, people run about for receiving money doles (Bhoori).

They will not regard themselves, while living, as your own. As a result, Yama jubilantly appropriates them as his own.

Without praying to Sri Rāma to come near them, they waste their time.

नीलाम्बरी — 'एन्नग मनसुकुरानि' — आदि

प.

एन्नग मनसुकुरानि पन्नगशायि सोगसु

पन्नग गनुगोननि कन्नुलेले

कन्नुलेले कण्टि मिन्नुलेले

(ए)

च.

१. मोहमुतो नीलवारिषाहकान्तिनि गेरिम्
श्रीहरिनि गट्टुकोननि देहमेले
देहमेले यी गेहमेले (ए)
२. सरसिजमल्लेतुलसि विरुवाजि पारिजातपु
विरुलचे बूजिञ्चनि करमुलेले
करमुलेले यी कापुरमुलेले (ए)
३. मालिमिनि त्यागराजु-नेलिनि राममूर्तिनि
लालिञ्चि पोगडनि नालिकेले
नालिकेले सूत्र-मालिकेले (ए)

ENNAGA MANASUKURĀNI (Nīlāmbarī)

What is the use of eyes and their brightness, if they are not privileged to feast upon the beauty of the Lord Sēshasāyī, which is beyond the comprehension of the mind ?

What is the use of having a body which is not used for embracing with love the blue-hued Srī Hari ? Otherwise it is no better than a cage.

What is the use of having hands that are not used for worshipping the Lord with various sweet-scented flowers ? What is the use of such human existence ?

What is the use of having a tongue which is not employed in singing devoutly the praise of Sri Rāmamūrti, the protector of Tyāgarāja ? Or, for the matter of it, what for is then the rosary mechanically rolling in hand ?

आरभि - 'निन्ने नेर नम्भिनानु' - चापु

प.

निन्ने नेर नम्भिनानु-नीरजाक्ष ननुब्रोवुमु (नि)

झ.

कन्नकन्नवारिनि वेडुकोन्नानु ; फलमुलेदनि ने (नि)

च.

१. दारतनयुल युदर-

पूरणमु सेयुकोरकु

दूरदेशमुलनु सञ्चारमु जेसि

सारमिन्तैनलेक वेसारि यी सं-

सार पारावारमन्दु गळुयु फलमी

दारियनि तेलिसि राम (नि)

२. सच्चित कर्ममु तोल

णिचि, नन्ने वेळ करु-

निचिब्रोचु दैवमु नीवनुचु या-

च्चिचि कोंचेपु नरुल नुति-

यिंचनु नावलनु गार्दचुनु दुस्सङ्गति चा-

लिचि सन्ततमु राम (नि)

३. भूतलमुन नोक्करि

चेति धन मपहरिंचु

घातकुल, बरलोक भीतियु लेनि

पातकुल बट्टि यम-

दूतलु गोष्टेडि वेळ

ब्रोतुननि पलक नेवरिचेत गादनि श्री राम (नि)

४. एन्दु निण्डियुण्ड रघु-

नन्दन वेग ना मनसु-

नन्दु दलचिन्तयन्तानन्दमै तोचि

सुन्दर वदन योगि-

वृन्दवन्दितपादार-

विन्दयुग ! त्यागराज वन्दनीय ! सन्ततसु

(नि)

“NINNĒ NERA NAMMINĀNU” (Ārabhi)

I had sought the protection of all and sundry, and realising the futility of it, I have reposed my entire faith in you; pray, protect me.

To maintain my family, I have wandered far and wide and found the task fruitless. I have realised with vexation that the benefit to be derived from the ocean of Samsāra is only of this nature, and have therefore sought you.

Realising that it is impossible for me to beg of small men and flatter them, and giving up the company of the wicked, I have firmly believed that you are the God that could undo the effects of my past karma and, with compassion, protect me always.

I have sought your refuge, knowing fully that it is not possible for anybody else to give protection to sinners and cruel people at the time they are violently handled by Yama-Dūtas for having, in this world, deprived others of their possessions without fear of the other world.

Oh, all-pervading Raghunandana of beautiful face ! Immediately I think of you at heart, I am filled with transcendental joy.

बलहंस - 'विराज तुरग' - आदि

प.

विराजतुरग! राजराजेश्वर! निरामयुनि जेयवे (वि)

अ.

जरादिरोगयुतनुवुचे नराधमुल्ल येमि साधिचिरि (वि)

च.

निरन्तरमु सकलविषयदुःख-

परम्परलचे चिवुकग मदिलो

दुरन्तकाममदमुनु बाधिचग

दुर्मनुडे! त्यागराजसन्नुत!

(वि)

" VIRĀJA TURAGA " (Balahamsa)

Oh king of kings! Bless me with a life free from ailments. What do wretched men with bodies afflicted by old age, disease etc. achieve? They become evil-minded, disintegrating perpetually as the result of sense-indulgence and continuous distress, with minds tormented by endless greed and lust.

Sama-Damādi

साम 'शान्तमु लेक' -- आदि

प.

शान्तुलेक सौख्यमु लेदु ; सारसदलनेयन! (शां)

अ.

दान्तुनिकैन वे-दान्तुनिकैन (शां)

च.

१. दारसुतुल्ल धनधान्यमुल्लुण्डिन

सारेकु जपतपसंपद गल्लिगन

(शां)

२. आगमशास्त्रमुल्लिख्युजदिविन
बागुग सकलद्वैतमु देलिसिन (शां)
३. यागादि कर्ममुल्लिख्यु जेसिन
भागवतुल्लुचु बागुग बैरैन (शां)
४. राजाधिराज ! श्री राघव ! त्याग-
राजविनुत ! साधुरक्षक ! तनकुप- (शां)

"SĀNTAMU LĒKA " (Sāma)

Without quietude there is no happiness for anybody,
be he one who has controlled his senses or a Vedāntin.

Be he possessed of family and children and of material
wealth, or rich in spiritual sādhana like japa and tapas ;

Be he well versed in all Vēdas and Sāstras, knowing
well their inner significance.

Be he one who has performed yāgas and other karmas.

Be he one who has acquired renown as a Bhāgavatar.

देश्यतोडि -- 'रुकल पदिवेलुन्न' -- आदि

- प. रुकल पदिवेलुन्न जेरेडु-नूकल गतिगानि, ओमनस ! (रु)
- अ. कोकल वेय्युन्न गट्टु-कोनुट कोकटिगानि ओमनस ! (रु)
- च. ऊरेलिन दाबण्डुट मूडमूर तावुगानि,
नूरुभक्षणमु लब्बिन यन्तो नोटिकन्तगानि
येरुनिण्डुग बारिन बात्रकु दगु नीरु वच्चुगानि,
सारतरुनि, हरिनि त्यागराज सन्नतुनि मरवके ; मनस ! (रु)

“RŪKALU PADIVĒLU” (Dēśya Tōdi)

Though you may have tens of thousands of rupees,
what you actually need is only a handful of rice.

Though you may have immense quantity of clothes, you
need only one for wearing.

Though you may possess extensive territory, for laying
your body at rest, you require only three cubits of space.

Though you may have hundreds of varieties of cakes,
you can take only as much as your mouth can hold.

Though the lake may be full of water, you can draw
therefrom only so much as your vessel can hold.

Oh Mind! (In the mad pursuit after these) forget not
Hari, the essence of the Universe.

Sat-sanga and Guru-bhakti :

Sādhu-Bhāgavata-prasamsā ;

Asādhu-Asadbhakta-garhana

नाथनामक्रिया — ‘करुणाजलधे’ — आदि

प.

करुणाजलधे दाशरथे

कमनीयानन सुगुणनिधे

(क)

च.

१. नी मयमेगानि इलनु

नेमनि नेदूरुदुनु

(क)

२. निजदासुल यनुभव मोकटि

निनु तेलियनि जनमत मोकटि

(क)

३. बलचुचु नामसु जेयुदुरे निनु
दलचुचु प्रोदुदु पोयुदुदुरे (क)
४. सुकृतसु लोपगिन्तुरे नी
प्रकृतिनि देलिसि येगिन्तुरे (क)
५. मनसारग पूजिन्तुरे निनु
माटिमाटिकि योचिन्तुरे (क)
६. निनु कलुलकु कन कोरुदुरे नव-
निधुलब्बिन सुखमुनु कोरुरे (क)
७. नी वन्निटयनि पल्लुकुदुरे
नीवे ताननि कुल्लुकुदुरे (क)
८. तमलो मेलयुचु नुन्दुरे
तारक रूपुनि कन्दुरे (क)
९. भागवत प्रह्लाद हित राम
भायुक त्यागराज नुत (क)

“KARUNĀJALADHĒ” (Nāthanāmakriyā)

Oh Ocean of Mercy, Sri Rāma of charming face! the repository of excellent virtues! You fill the whole Universe; How could I blame it (for things which happen in ways at variance with your nature and glory)?

The realisation of true Bhaktas is in one way, while the method adopted by the people, who do not know the truth about you, is in another direction.

Do people lovingly chant your holy name and spend their time in meditating upon you?

Will people offer unto you the merit (Punya) they have acquired? Do they understand your Māyā and live accordingly?

Do they heartily worship you and frequently meditate on you?

Do they pant for a direct Darshan of you? Don't people insatiably crave for the happiness derived from the possession of the nine treasures (of Kubēra)?

Do they say and believe that you are immanent in all things and exult in realizing that they are identical with you yourself?

Do they engage themselves in introspection and seek the Lord, the redeemer from Samsāra?

श्री — 'एन्दरो महानुभावुलु' — आदि

प.

एन्दरो महानुभावु-लन्दरिकि वन्दनमु (एँ)

झ.

चंद्र वदनुनि थंद चन्दमुनु हृदयार-
विन्दमुन जूचि ब्रह्मानन्दमनुभविंनु वा (रें)

ख.

१. सामगानलोल मनसिजलावण्य
धन्यमूर्धन्यु (लें)

२. मानस वनचरवर संचारमु सलिपि
मूर्तिबागुग बोडगने वा- (रें)

३. सरगुण पादमुलकु स्वान्तमनु
सरोजमुनु समर्पणमु जेयु वा- (रें)

४. पतितपावतुडने परात्पहनि गुरिंश्चि
परमार्थमगु निजमा-
रेंमुतोनु बाडुनुनु सल्लापमुतो
स्वरलयादि रागमुल देलियु वा- (रें)

५. हरिगुण मणिमय सरमुल्ल गल्लमुन
शोभिल्ल भक्तकोट्टलिललो
तेलिवितो जेलिमितो गरुणगल्लि
जगमेल्लनु सुधा दृष्टि चे ब्रोचु वा- (रें)
६. होयल्लमीर नडल्ल गल्लु सरसुनि
सदा कनुल जूचुवुनु पुलक श-
रीरुलै थानन्दपयोधि निम्भनुलै
मुदम्बुननु यशमु गल्लवा- (रें)
७. परमभागवत-मौनिषर-शशि-
विभाकर-सनक-सनन्दन-
दिगीश-सुर-किंपुरुष-कनककशिपु-
सुत-नारद-तुम्बुरु-
पवनसूनु-बालचन्द्रधर-शुक-
सरोजभव-भूसुरवरुल्ल
परमपावनल्लु घनुल्ल शाश्वतुल्ल
कमलभव सुखमु सदानुभवुल्लुगाक (एं)
८. नी मेनु नाम वैभवम्बुल्लनु
नी पराक्रम धै-
र्यमुल्ल शान्त मानसमु नीवुल्लनु
वचन सत्यमुनु, रघुवर ! नीयड
सद्भक्तियु जनिंचकनु दुर्मतमुल्लनु
कल्ल जेसिनट्टि नी मदि
नेरिंणि सन्तसंबुननु गुण भजना-
नन्द कीर्तनमु जेयु वा- (रें)
९. भागवत-रामायण-गीतादि
श्रुति-शास्त्र-पुराणपु

मर्ममुलनु शिवादिषण्मतमुल

गूढमुलन् मुप्पदिमुक्को-

टि-सुरान्तरङ्गमुल भावम्बुल

नेरिगि भाव-राग-लयादि सौख्य

मुचे चिरायुवुळ गलिगि निरवधि सुखात्मुलै

त्यागराजाप्तुलै न वा-

(रें)

१०. प्रेम मुप्पिरिगोनु वेळ

नाममु दलचुवार

रामभक्तुडै न त्याग-

राजननुनि निजदासुलै न वा-

(रें)

“ENDARŌ MAHĀNUBHĀVULU” (Sri Rāgam)

Great souls are indeed many. Salutations to them all !

Many are those who see in the lotus of their hearts the Lord of moon-face and exquisite beauty and proportion and enjoy bliss.

1. Many are those who are foremost among the blessed ones who have had the realisation of the Lord of supreme beauty who delights in Sāman music.

2. Many are those who have the blessedness of an unerring Darsana of the glorious Swarūpam of the Lord, after seeking and finding Him in the deep forest of their mind.

3. Many are those who unreservedly rush to offer the lotus of their mind (Chittam) at the feet of the Lord.

4. Many are those who sing sincerely in choice language the praise of the Supreme Lord, the redeemer of the fallen, adhering to the true path and with knowledge of Swara, Laya and Rāga.

5. Many are the blessed Bhaktas on whose necks the necklace of gem-like qualities of Hari Himself shines, who with divine wisdom, overflowing love and solicitude for humanity, protect it with their divine love.

6. Many are the glorious ones who feel immersed in transcendental bliss, enthralled by the **direct vision** of the Lord and his majestic gait.

7. Many are the great souls, supreme devoties and sages, who are absolutely pure and who are blessed with enjoyment of the bliss of realisation of the Lord, like Chandra, Sūrya, Sanaka, Sanandana, Dikpālakas, Devas, Kimpurushas, Prahalāda, Nārada, Tumburu, Ānjaneya, Lord Siva, Suka, Brahma and foremost Brahmins.

8. Many are the great Bhaktas, who delight in adoring the greatness of your personal beauty and Nāma and (gunas, such as) prowess, courage, mental composure, generosity and rectitude, and who knowing your disposition towards false faiths which do not promote true devotion to you, discard them.

9. Many are those who have understood the significance of the hidden truths of the Bhāgavata, Rāmāyana, Gīta, Veda, Sāstras, Purānas, the six faiths of Siva and other gods and the thirty three crores of Devatas, and who acquire longevity through the joy of the music endowed with bhāva, rāga, laya and other elements and who attain everlasting happiness, thereby becoming Tyāgarāja's devoted friends.

10. Many are those, who with overflowing devotion, meditate upon the holy name of Sri Rāma and become the true servants of the Lord praised by Tyāgarāja.

यमुनाकल्याणि - 'हरिदासुलु वेडलु' - आदि

प.

हरिदासुलु वेडलु मुञ्चट गनि
यानन्दमाये; दयाळो (ह)

अ.

हरि! गोविन्द! नरहरि! रामकृष्णा! यनि
वरसग नाममुल्ल करुणतो जेयुचु (ह)

ब.

१. सङ्गतिगानु मृदङ्ग घोषमुल्लचे
पोंगुचु वीधुल कैयुचु मेरयुचु (ह)

२. चक्कनि हरिचे जिक्रितिमनि मति
सोक्कुचु नाममे दिक्कनि पोगडुचु (ह)

३. दिट्टमुग नड्डु गट्टुतो नड्डुगुल्ल
वेट्टुचु दाळमु बट्टि गल्लगल्लनग (ह)

४. ज्ञानमुतो राम ध्यानमुतो मच्चि
गानमुतो मेनु दान मोसंगुचु (ह)

५. राजराजुनिपै जाजुल्ल चल्लुचु
राजिल्लुचु त्यागराजुनितो गूडि (ह)

“HARIDĀSULU VEDALU” (Yamunā Kalyāni)

Oh Merciful Lord! Haridāśas are going in an imposing procession and their sight fills me with supreme joy. They sing devotedly the holy names in order - Hari, Govinda, Narahari, Rāma, Krishna etc. To the accompaniment of mridangam, they go along the streets, singing, brimming with ecstasy. In the joy that they have secured Hari, they forget themselves and praise your holy name as the only means for salvation. With girded loins they dance to the

acccompaniment of tāla, and with divine wisdom, with meditation on Rāma, and with fine music, surrender their bodies to the Lord. They, in company with Tyāgarāja, shine brilliantly, scattering flowers over the Lord of Lords.

गौरीमनोहरि -- 'गुरुलेक येदुवंदि' -- झम्प

प.

गुरुलेक येदुवंदि गुणिकि देलियग बोडु (गु)

अ.

करुकेन ह्दोगे गहनमुन गोडनु-स (हु)

च.

तनुवु सुतधनदार-दायादिबान्धवुल्ल
जिनियिच्चि चेदरु जा-लिनि; करुणतो
मनसुनंटक चयुमं-दनुचु तत्त्व बो-
धन जेसि कापाड-त्यागराजाप्पुडनु (गु)

“GURULĒKA” (Gowrī Manōhari)

Whatever might be one's merits and qualities, without a Sad Guru, to cut and clear the deep forest of his mental torment, it will not be possible for him to acquire any knowledge. Health, children, wealth, wife, relations, etc., appear to disappear, thereby causing him distress. A guru alone will be able to protect one by administering, with love, the medicine of spiritual initiation and enlightenment to keep the mind free from attachment.

धन्याशि -- 'नी चित्तमु' -- चापु

प.

नी चित्तमु निश्चल्लमु निर्मलमनि निन्ने नम्मिनानु (नी)

अ.

ना चित्तमु वंचनचंचलमनि-ननुव्विड नाडकुमि; श्रीराम! (नी)

च.

गुरुवु चिह्नगिज-गुरुवे भ्रमरमु
 गुरुडे भास्करुडु-गुरुडे भद्रुडु
 गुरुडे युत्तमगति-गुरुवु नी वसुकोटि
 धरनु दासुनि ब्रोव त्यागराजनुत ! (नी)

“ NĪ CHITTAMU NISCHĀLAMU ” (Dhanyāsi)

Your mind is steady and taintless and so I have fixed my faith entirely in you. My mind is deceitful and unsteady. Pray do not give me up on that account, O Rāma ! The Guru cleanses the mind like a **Sallaki Seed** (which clarifies water by removing mud therefrom); he is the bee (which transforms the pupil into himself); he is the sun (who dispels the mist of ignorance); he is the embodiment of auspiciousness and is himself the highest to be attained. I have taken yourself as the Guru in this world who protects the devotee.

शंकराभरणम् — ‘ बुद्धिरादु बुद्धिरादु ’ — चापु

प.

बुद्धि रादु बुद्धि रादु पेह्ल शुद्धुल विनक (बु)

अ.

बुद्धि रादु बुद्धि रादु-भूरि विद्यलनेर्चिन (बु)

च.

१. धान्यधनमुल चेत धर्म मेन्तयु जेसिन
 नान्यचित्त भक्तुल वागमृत पानमु सेयक (बु)
२. मानक भागवतादि रामा-यणमुल जदिविन
 मानुषावतारचरित-मर्मजुल जतगूडक (बु)
३. योगमु लभ्यसिञ्चिन भोगमुलेन्तो गलिगिनि
 त्यागराजनुतुडौ राम-दासुल चेलिमि सेयक (बु)

“ BUDDHI RĀDU ” (Sankarābharanam)

True wisdom will not dawn on one, if he is not inspired by the words of the great saints.

Mere mastery of all the great branches of learning will not secure wisdom.

Though one may have done any amount of charity with grains and money, wisdom will not be vouched to him if he does not drink the nectar of the speech of single-minded devotees.

Though one may have read ceaselessly Rāmāyana, Bhāgavata and other purānas, he will not have wisdom, unless he associates with those who have true knowledge of the significance of the lives of the Avatārs in human form.

Though one may have practised yogas and though one may have secured all enjoyments, wisdom will not be his, if he has not gained the friendship of devotees of Rāma.

नागानंदिनि — ‘सत्तलेनि दिनमु’ आदि

प.

सत्तलेनि दिनमुखं वृत्तेना ? (स)

अ.

सत्तमात्मना ! सच्चित्तशायि !
साकेतनिलया द्व (स)

च.

कलिलेन प्रथम पादमुखे
तलिदंष्ट्रिगुरुभक्तियु लेक
पल्लुमारु दुष्कृत्यंबोनर्ष
बलेना ? त्यागराजनुत ! दैव (स)

"SATTALĒNI DINAMU" (Nāgānandini)

Have we fallen on godless days? O embodiment of Truth! O God who abides in the hearts of the good! No doubt this is the first part of the Kaliyuga. Should people, on that account, pay neither respect nor regard to their parents and Gurus and indulge in various kinds of misdeeds?

सिद्धसेन — 'एवरैन लेरा' — देशादि

प.

एवरैन लेरा पेइलु? इल्लोन वीनुल ब्रोव (ए)

झ.

भवसागरमुन चरिंचु बलु गासि रामुनितो देलुप (ए)

च.

कलिमानवाधमुल कार्यमुलु

काममत्सरादुल कृत्यमुलु

चल चित्तमु लेनि वारिपुडु

चाल त्यागराजुनितो देलुप (ए)

"EVARIENA LĒRĀ" (Siddhasēna)

Are there no good and great men in this world, who could protect the helpless and let Sri Rāma know of the poignant trouble which people experience in the sea of samsāra?

Is there no one of firm mind who could now point out to Tyāgarāja what the acts of the low people of Kali are and what the acts of greedy and haughty men are (to enable him to avoid them)?

मायामालवगौल — 'विदुलकु भोक्तेद'

देशादि

प.

विदुलकु भोक्तेद संगीत को-

(वि)

अ.

मुदमुन शङ्करकृतसामनिगम-

विदुलकु नादात्मकसप्तस्वर-

(वि)

च.

कमला-गौरी-वागीश्वरी-विधि-गरुडध्वज-शिव-नारदुल्ल

अमरेश-भरत-काश्यप-चंडीशास्त्रनेय-गुह-गजमुखुल्ल

सुमृकंडुज-कुम्भज-तुम्बुरु-वर-सोमेश्वर-शार्ङ्गदेव-नन्दी-

प्रमुखुल्लु त्यागराज-वन्द्युल्लु ब्रह्मानन्द-सुखांबुधि-मर्म-

(वि)

" VIDULAKU " (Māyāmālava Gowla)

Obeisance to all the learned ; obeisance to all those who are well-versed in music ; obeisance with joy to those who are well-versed in the divine music of Sāma Vēda promulgated by Siva ; obeisance to those versed in the seven svaras whose soul is Nāda ; obeisance to Lakshmi, Pārvati, Sarasvati, Brahma, Vishnu, Siva, Nārada, Indra, Bharata, Kāśyapa, Chandikēśvara, Ānjaneya, Subrahmanya, Vighnesvara, Mārkaṇḍeya, Agastya, Tumburu, Somesvara, Sārṅgadeva, Nandi and other (promulgators of music) who are worthy of Tyāgarāja's respect ; obeisance to those who know the secret of the bliss of Brahmānanda.

पुन्नागवराळि — 'इन्त भाग्यमनि'

—

चापु

प.

इन्त भाग्यमनि निर्णयिम्प ब्रह्मेन्द्रादुल तरसा ?

(इं)

अ.

चिन्तनीय ! श्रीराघव ! निनुमदि

जित्तु सुजनल पूजिचिनवारि

(किं)

च.

१. मतिहीनुलैन नमति लेनिवारैन,

नति पापकृतुलैन नेन्नटिकि स-

द्वितिरानि वारैन, श्रीराम ! श्रुति पुराण नुत !

प्रतिलेनिनिनु सन्नति सेयु भक्तुल कतगूडिनवारि

(किं)

२. सारेकु माय संसारमन्दु चाल-

दूरिनवारैन, गामाडुल

पूरित मतुलैन सकल वेदसार ! निन्नमन-

सार नम्मिन सुधापूरचित्तल सेव गोरिनवारि

(किं)

३. भर्मचेल ! नीदु मर्मसु देलियेनि

कर्ममार्गुलैन, त्यागराजनुत !

धर्मरहितुलैन लोकमुल निर्मिद्धिन नीदु

शर्मसु स्मरिथिनु निर्मल मतुल शर्म-मंचिनवारि

(ई)

"INTA BHĀGYAMANI NIRNAYIMPA" (Punnāgavarāli)

Is it possible even for Brahma, Indra and others to measure the blessedness of those who worship the Great Ones who meditate on you ?

Dullards, people of unsteady mind, heinous sinners and those who can never hope for salvation, if only they join the company of those who worship you, the matchless one, they also become unequalled beings.

Those who grovel in the Māyā Samsāra and those who are fully immersed in lust and similar vices, if only they

seek the Darsana of those Bhaktas who have real faith in you and have minds filled with nectar, will Brahma, Indra and others be able to measure their blessedness?

Those who follow the routine of the karma-mārga, without knowing your real truth, those who are devoid of Dharma, if only they think of the rare fortune of the pure-minded who meditate upon your form which gave birth to these worlds, will Brahma, Indra and others be able to measure their blessedness?

दिव्यमणि

‘लीलगानु जूचु’

आदि

प.

लीलगानु जूचु गुणशीलुल ना-
पाल गलग जेसि पालिम्पुमय्य

(ली)

अ.

पाळुमालिन पामरुलनेळ
परमात्म ! यी लोकमुलनु

(ली)

च.

नरकिन्नर किंपुरुषासुरनि-
र्जरराजशिवादिरमापतुल-
तरु भूधरानेकाण्डमुल, श्री
त्यागराजनुत ! श्री राम ! नी

(ली)

“LĪLAGĀNU JŪCHU” (Divyamani)

Oh Paramātmā! Bless me so that I might associate closely with high-minded people who look upon as your sport (līlā), all the worlds, with all these dullards and

vulgar folk, the men, semi-divine beings, demons, Indra, Siva, Vishnu, trees, the vegetable and animal kingdom, and the mountains and other numerous worlds.

भैरवि -- 'सर्वान्तर्यामि' -- आदि

प.

सर्वान्तर्यामि नी वने-साराज्यमु निजमे राम ! (स)

अ.

निर्वाहमु लेनि यीजनुलगनि
निर्मलात्मु लेटु सैरिचिरोगानि (स)

च.

दारि देलियल्ले कौंदरु दरिद्रुलैनाह
दुरहंकारुलै परम-निकृष्टमताचारुलैनाह
जारुलैनारदिगाक तारु मारु पनुलु जेसेदरु ; सं-
सारुलैनाह त्यागराज स्वान्त-
सदन ! कपट मेमो तेलिय (स)

"SARVĀNTARYĀMI" (Bhairavi)

Is the glory of your immanence in all beings real? It is a wonder how the pure-minded could tolerate the sight of such worthless people as those who are ignorant of the right path, who are indigent, and destitute, who, out of haughtiness, are indulging in debased religious practices, who are given to debauchery and who do perverse deeds and remain worldly. The mystery is really perplexing, I do not know.

गौळिपन्तु - 'राम रामकृष्णा' - आदि

प.

राम रामकृष्णा यनरे-रात्रिपगलु मा सीता (रा)

च.

१. इतर मार्ग सौख्यमुलकु अतनिहृदयमे साक्षियु (रा)
२. कानिपनुल कोरि कोरि करगुचुण्डु मानवुल्लु (रा)
३. कुत्सितपु माटलकु उद्दुग पोरलेडु जनुल्लु (रा)
४. सर्वशास्त्रमुलनु जदिवि-आश दासुलयिनवारु (रा)
५. एदुटि पञ्च जूडलेक-हितवु माटलाडु जनुल्लु (रा)
६. चल्लनि वाक्कुल्लु बलिकि-स्वान्त मनलमैनवारु (रा)
७. पलुकनेर्वि यडुगबोते-तेलिविकि हानियैनवारु (रा)
८. जानिहीनलैनवारु-जाणलैनारदे साक्षि (रा)
९. पामुपंदिगजपिशाच पातकप्रेसरुले साक्षि (रा)
- १०.● त्यागराजु देल्लुसुकोन्न तारक मिहपर साधकमु (रा)

" RĀMA RĀMAKRISHNĀ " (Gowlipantu)

○ people ! You will all do well to chant the name of my Sītārāma and Krishna day and night.

Your heart itself will bear witness to the happiness that this path, as different from other paths, will bring you.

Oh people, you who deeply desire objectionable activities and are lost in them !

Who wallow excessively in low talks and who have become slaves to desires, even after reading all sāstras !

Who, unable, out of envy, to stand the prosperity of neighbours, still pass on kind words to them !

Who, though they talk sweetly, have poison in their hearts !

Who, though having learnt how to use speech, yet when the actual occasion for it comes, bring ruin on their intelligence (i. e. do not know how to speak) !

This fact is testified to by several who had no high birth, but were shrewd (enough to adopt this path), those like the serpent, the pig, the elephant, the ghost and many heinous sinners.

This path of redemption, Tyāgarāja has learnt to be the means to achieve temporal and spiritual emancipation.

Visesha-guru-prasamsā

Nārada

भैरवि — ‘श्री नारदमुनी’ — आदि

प.

श्री नारदमुनी गुरुराय ! गंढि

मेनाटि तपमो, गुरुराय

(श्री)

झ.

मनसार कोरिति गुरुराय, नेडु

कनुलार खनुगोण्टिमि गुरुराय

(श्री)

च.

१. मी सेव दोरिकेनु गुरुराय ; भव-

पाशमु दोलगेनु गुरुराय ;

(श्री)

२. नी वे सुज्ञान सुखि गुरुराय ;
नी वेयज्ञानशिखि गुरुराय (श्री)
३. राजिल्ल वीणे गल गुरुराय ; त्याग-
राजुनि ब्रोचिन सद्गुरुराय ; (श्री)

“SRI NĀRADA MUNĪ” (Bhairavi)

Oh ! Guru Rāya ! I am blessed with your Darsana; probably it is the effect of my tapas in previous births. I have sought you with all my heart. I have today feasted my eyes with your sight. As the result of your seva, I am rid of the bondage of Samsāra. You alone have attained bliss through true knowledge ; you alone are the destroyer of ignorance, O Guru Rāya with veena shining in your hand, you the sad-guru, who saved Tyāgarāj.

कानड — ‘श्रीनारद नाद’ — रूपक

प.

श्रीनारद ! नादसरसीरुहभृङ्ग ! शुभाङ्ग (श्री)

अ,

दीनमानरक्षक ! जगदीश ! भेषसंकाश (श्री)

च,

वेदजनितवरवीणावादनतत्त्वज्ञ !

खेदकरत्रितापरहित खेचरविनुत !

यादवकुलजात ! सैदा-मोदहृदय ! मुनिवर्थ !

श्रीद ! त्यागराजविनुत ! श्रीकर ! मां पालय (श्री)

"SRI NĀRADA NĀDA " (Kānada)

Oh Nārada! The honey-bee in the lotus of Nāda, of auspicious form, the saviour of the honour of the distressed, Lord of the world, one who resembles the moon, one who knows well the technique of playing on veena, which has its origin in the Vedas, free from the three kinds of torments that cause distress, adored by Devas, the friend of Sri Krishna, one whose heart is full of bliss always, the foremost among the sages, the giver of wealth and prosperity, adored by Tyāgarāja, save me!

दर्बार् — 'नारदगुरुसामि' — आदि

प.

नारद गुरुसामि यिकनैन न-

ब्रादरिम्पवेमि ? ईकरवेमि ? (ना)

ख.

सारेकु संगीत योग नैगम

पारङ्गतुडैन परम पावन (ना)

च.

इतिहास पुराणागम चरितमु-लेत्रारि वल्ल गल्लिगे

पतिनि दानमिध्व बुद्धि सत्यभाम केटुल गल्लिगे ?

युतिजितशरदभ्र ! निनु विनामुनि

यतुल केवु गल्लिगे ?

क्षितिनि त्यागराज विनुत न-

म्मिति चिंत दीर्घि प्रह्लादुनि ब्रोचिन (ना)

“NĀRADAGURUSWAMI ” (Darbār)

Oh Nārada Guru! Won't you bless me now at least ? Why this dearth of compassion ? Oh blessed pure one, with a body brighter in lustre than the cloud of the Sarat season, who has mastered the Vedas, yoga and music ! If not through you, at whose instance have the Purānas, Āgamas and other charitas come into being ? How could the suggestion have arisen in Satyabhāma to make a gift of her husband, if not through you ? Who could have helped munis and yatis but you ? I have reposed complete faith in you ; relieve me of my mental distress, you who blessed Prahlāda.

विजयश्री - 'वरनारद' - आदि

प.

वरनारद ! नारायण-स्पर्णानन्दानुभवमुगल (व)

अ.

शरदिन्दुनिषापघनानघ सारमुगानु ब्रौमुमिक (व)

च.

सकललोकमुलकु सद्गुरुडनुचु
सदा ने नतडनुचु हरियु
प्रकटम्बुग कीर्ति नोसगेने
भावुक त्यागराजनुत (व)

“ VARA NĀRADA ” (Vijaya Sri)

Oh Nārada, the spotless one, of form similar to that of the autumnal moon, who constantly enjoys the bliss of meditating upon Nārāyana, bless me effectively. Sri Hari

himself has proclaimed you as the greatest Guru of the whole Universe and that He and you are identical and has thus caused your glory to spread throughout.

Kshetra - tirtha - mahimā

Kshetra tirtha-atana

Kāverī

असावेरि , 'सारि वेडलिन' - आदि

प.

सारि वेडलिन ई कावेरिनि जूडरे (सा)

अ.

वारु वीरनुचु जूडकता न
व्वारिगाभीष्टमुल नोसंगुचु (सा)

च.

१. दुरमुन नोक तावुन, गर्जनभी-
करमोक तावुन निण्डु करुणतो
निरतमुग नोक तावुन नडुचुचु
वर कावेरि कन्यकामणि (सा)

२. वेडुकगा कोकिलुळ म्मोयगनु
वैडुचु रंगेयुनि जूचि, मरि ई-
रेडु जगमुलकु जीवन्मैन
मूळु रैडुनदि नाथुनि जूड (सा)

३. राजराजेश्वरि यनि पोगडुचु
जूचिसुममुल धरामरगणमुळु
पूजलिरुगडल सेयग, स्थांगराज-
सन्नतुरालै मुद्दुग (सा)

" SĀRI VEDALINA " (Asāvērī)

Look at Kāverī, which is gloriously going towards her husband's house, fulfilling the desires of all people without any differentiation.

She moves rapidly in one place, roars fearfully at another, she remains still with full grace at a third.

With cuckoos singing pleasantly, she, after seeing and worshipping Sri Ranganāta, comes to Panchanadeswara, who is the life of the fourteen lokas.

She is being worshipped with flowers by Brāhmans on either side and is praised by them as Rājarājesvari.

Kāverī and Panchanāda

मुखारि - 'मुरिपेमु' - आदि

प.

मुरिपेमु गल्लिगेगदा ? राम ! स-
न्मुनिनुत ! करिवरद ! श्रीराम ! (सु)

अ.

परमपुरुष ! जगदीश ! वरमृदु-
भाष ! सुगुण मणिकोश नीकु , (सु)

च.

१. ईडुलेनि मलय मारुतमुचे
गूडिन कावेरि तटमन्दु
मेडल मिददेरतो शृङ्गारमु
मिंचु सदनमुललो
वेडुचु भूसुरु लग्नहोत्रुलै

वेद घोषमुलचे नुतियिम्प
जूड शिवुडु गोरु योग्यमैन
सुन्दरमगु पुरमु दोरके ननुचु

(मु)

२. सकल सुगन्ध राज सुममुलु
सललितमगु कोकिल नादम्मुलु
शुक मुख सनकादुल नुतमैन
सुर तरुवुलु गलिंगि
निकटमन्दु वाणि कोलुव सुरपति
नीलमणि निभ शरीर ! नेडु
प्रकटमैन नवरत्न खचित हा-
टक मंटप वासमु गलिंगे ननुचु

(मु)

३. ईमहिलो सोगसैन चोळ
सीमयन्दु वरमैन पञ्चनद पुर
धामुनि चेंतनु वसिंचुटकै
नीमदि नेंचग
कामजनक ! त्यागराज सन्नुत-
नाम पवनतनयविधृत चरण !
क्षेममुग वर्धिल्लुनट्टि पुरमुन सीता
भाम सौमित्रि प्रक गोलिचेदरनि

(मु)

"MURIPEMU GALIGE GADĀ " (Mukhāri)

Oh Rama ! Are you not happy (1) that you have secured a charming and excellent place known as Panchanada Kshētra, in the Chola country, beautiful in all this world, worthy of being coveted by Siva, on the bank of the Kā-verī, over which blows the incomparable zephyr and which

is studded with palatial and beautiful buildings where Brāh-
mans worship, perform homas and chant Vedas ;

(2) that you have in it a mantapam to live in, made of
gold, bedecked with precious gems, surrounded on all
sides by divine trees with sweet-smelling flowers, adored
by sages, Suka and Sanaka, with the melody of cuckoos,
where you are served by Sarasvati ;

(3) that you have on either side Sīta and Lakshmana
to serve you.

Panchanada

सारङ्ग -- 'एहि त्रिजगदीश' -- चापु

५.

एहि त्रिजगदीश शम्भो ! मां पाहि पञ्चनदीश (ए)

अ.

बाहिनीशरिपुनुत ! शिव साम्ब
देहि त्वदीय कराब्जावलम्बम् (ए)

च.

१. गङ्गाधर ! धीर निर्जरिपु-पुङ्गवसंहार !
मङ्गलकर पुरभङ्ग विधृत सुकु-
रङ्गातद्दयाब्जभृङ्ग शुभाङ्ग (ए)
२. वारणाजिनचेल भवनीरधि तारण ! सुरपाल
कूर लोकाभ्र समीरण ! शुभ्रश-
रीर ! मामकाघहर ! परात्पर ! (ए)
३. रायशेखर ! करुणासागर ! नगराजात्मजारमण
राजराज परिपूजितपद ! त्याग-
राजराज वृषराजाधिराज ! (ए)

"ĒHI TRIJAGADĪSA" (Sāranga)

Oh Lord of the three worlds ! Come and protect me !
Give me the hold of your hand ! O you adored by Agastya !
the bee in the lotus of the hearts of the devotees ! the gale
which blows away the evil people ! the destroyer of my
sins !

मध्यमावति — 'मुच्चट ब्रह्मादुलकु' — आदि

प.

मुच्चट ब्रह्मादुलकु-दोरकुना ?

मुदितुलार ! जूतामु रारे

(मु)

झ.

पच्चनि देहिनि, परमपावनिनि

पार्वतिनि दलचुचुनु हरडेगेडु

(मु)

च.

१. चिल्लर वेलुल रीति नवल कर

पल्लवमुलनु तल्लुकनुचु बिरुदु

लेल्लमेरय निजभक्तुलु पोगडग

उल्लमु रंजिल्ल

तेल्लनि मेनुन निंडु सोम्मुलतो

मल्लेहारमुलु मरि शोमिल्लग

चल्लनि वेळ सकल नवरत्नपु

पल्लकिलो वेंचेसि वच्चु

(मु)

२. हितमैन सकल नैवेद्यम्बुल सं-

मतनुन अडुगडुगु कारगिंपुचु

मितमु लेनि शुपचारमुलतो

नति संतोषमुन सततमु ज-

पतपमुल नोनरिंचु

नतजनुल कभीष्टमु लव्वारिग

वेतकि योसगुदुननुचु पंचनदी-

पति वेडलि सोगसु मीरग वच्चु

(सु)

३. भागवतुल्ल हरिनाम कीर्तनमु

बागुग सुस्वर मुलतो वित

रागमुल्लु थालापमु चेरु वै

भोगमुल्लु जूचि

नागभूषणुडु करुणानिधियै

वेगमु सकल सुजन रक्षणमुन

जागरूकुडै कोकैल नोसंगु

त्यागराषु ताननुचुनु वच्चु

(सु)

"MUCHCHATA BRAHMĀDULAKU" (Madhyamāvati)

Lord Siva of Panchanada is coming out most beautifully in procession, with his thought fixed on Pārvati, the pure and the beautiful ; let us all go, O ladies, and enjoy the Darsanam. It is not easily available even for Brahma and other gods.

The Lord with his white and captivating form, bedecked with jewels and rich flower garlands, is seated in an ornamented palanquin, with royal paraphernalia, carried by men of celestial bearing and with praises being sung by real devotees.

At every stage he is being offered suitable naivedyam and countless services by devotees.

He looks out for his devotees who practice always with great pleasure Japa and Tapas, and lovingly promises fulfilment of their desires.

Seeing this glory, Bhāgavatas sing Hari-nāma-kīrtana excellently and with sweet notes and the elaboration of varied Rāgas. The Lord is coming out wide awake to protect in time all good men and grant their boons, proclaiming himself as being identical with Tyāgarāja.

अठण -- 'इल्लो' -- आदि

प.

इल्लो प्रणतार्तिहृदनुचु

पेरेवरिडिरे P शंकरुडनि नी (कि)

अ

दलवि करगि चिरकालमु पदमुल

दण्ड मिडिन नायेड दय लेदाये (इ)

च.

करचरणयुगमु नोसलु भुजमुलु

धरणि सोक मोक्कगलेदा P

शरणनुचुनु मोरलिड लेदा P

पञ्चनदीश त्यागराजनुत ! नी (कि)

"ILALŌ PRANATĀRTI" (Atāna)

When you have not shown any mercy to me who have long been meditating on you, pining with devotion and surrendering body and soul at your holy feet, who gave you

the appellations of **Pranatārti-hara** (the destroyer of the distress of the devotees) and **Sankara** (the giver of happiness)?

Have I not sought refuge in you, making sāshtānga pranāmams to you, (with all the parts of my body touching the ground)? And have I not made plaintive appeals to you, Oh Panchanadīsa ?.

नारायणगौल — ‘दर्शनमु सेय’ — शंप

प.

दर्शनमुसेय ना तरमा ? (द)

झ.

परामर्शिचि नीनु ननु-मन्निचवलेनु, शिव (द)

च.

१. गोपुरंखुलनु कङ्कगोष्प कंबुल, भू-
स्थापितंबगु शिल्ल तरुणुल याटल्लनु
दीपालवरुसल्लनु दिव्य वाहनमुल्लनु
पापहर सेविचि बहिर्मुखुंढैति शिव (द)
२. तरलि पदियारु प्र-दक्षणमुलोनरिश्चि
परनिंदवचनमुल बागुगनाडुल्लुनु
ओरुल भामल जूचि-युष्पोगितिनिगानि
वरशिवाक्षर युग ज-पमु सेयनैति ; शिव (द)
३. हाटक समंबैन यङ्कुताकृतिनि ने
नाट जेसुक्कोनि, हन्नालीकमुननु माटि
माटिकि जूचि मै मरचि युंङ्कनदि
याटल्ला त्यागराजार्चितपाद ! शिव (द)

"DARSANAMU SĒYA" (Nārāyaṇa Gowla)

Oh Siva ! Is it possible for me to have your Darsanam ?

You must take all things into account and forgive me.

No doubt I have seen the Gopuras, massive pillars, stone idols installed on the earth and dances of women, rows of lights, beautiful vāhanas and made pradakshinas duly. **My mind has been turned on things external.**

I have made sixteen pradakshinas ; I have indulged in slandering others and in exultantly gazing at others' wives ; but I have been unable to bring myself to do the holy Siva Japam.

Is it a child's play to install your glorious and beautiful golden figure in the lotus of my heart and forget myself in constant vision of it ?

पन्तुवराळि — 'शिव शिव शिव यन रादा '

आदि

प.

शिव शिव शिव यन रादा ?

(शि)

अ.

भवभय भाधल नण्चुकोरादा ?

(शि)

च.

१ कामाडुल देग कोसि पर-

भामल परुल धनमुल रोसि

पामरत्वमु येडबासि, अति

नेममुतो बिल्बार्चन जेसि

(शि)

२. सज्जन गणमुल गाञ्चि ओरि
मुज्जगदीश्वरुलनि मतिनेंचि
लज्जादुल दोलगिञ्चि तन ह-
ज्जलजमुननु ता प्पुजिञ्चि (शि)
३. आगममुल नुतिरियिचि, बहु
बागुलेनि भाषलु चालिञ्चि
भागवतुलतो पोषिञ्चि ओरि
त्यागराज सन्नुतुडनि येचि (शि)

"SIVA SIVA SIVA YANARĀDĀ" (Pantuvārāli)

Why should you not chant the name of Lord Siva and
get rid of the fears and troubles of Samsāra ?

सिन्धुनामक्रिया -- 'देवादिदेव' -- देशादि

- प. देवादिदेव ! सदाशिव !
दिननाथ ! सुधाकर ! दहननयन ! (दे)
- अ. देवेश ! पितामहमृग्यशमा-
दि गुणाभरण ! गौरिरमण ! (दे)
- ख. भव ! चन्द्रकलाधर ! नीलगळ !
भानुकोटि संकाश ! श्रीशनुत !
तव पादभक्तिं देहि, दीनबंधो !
दरहासवदन ! त्यागराजनुत ! (दे)

"DĒVĀDI DĒVA SADĀSIVA" (Sindhunāmakriyā)

Oh Sadāsiva! God of Gods! Friend of the destitute !
Pray, give me devotion to your holy feet !

अठाण — 'अम्म धर्मसंवर्धनि' — आदि

प.

अम्म ! धर्मसंवर्धनि ! यादुकोवम्म ! मा (य)

अ.

इम्महिनि नी सरि येवरेम्म ? शिवुनि-कोम्म ; मा (य)

च.

१. धात्रि धरनायकप्रिय

पुत्रि मदनकोटि मञ्जुळ

गात्रि अरुण नीरजदळ

नेत्रि निरुपम शुभ

गात्रि पीठनिलये ! वर ह-

स्त धृत वलये ! परम प-

वित्रि ! भक्तपालन धुरन्धरि !

वीरशक्ति ने नम्मिना

(नं)

२. अम्ब कम्बुकंठि ! चारुक-

दम्बगहनसंचारिणि

बिम्बाधर तट्टिकोटि-

निभाभरि दयाधारिनिधे

शम्बरारिवैरिहृच्चङ्करि !

कौमारि ! स्वरजित

तुम्बुरु नारद सङ्गीत माधुर्ये

दुरित हारिणि ! मा

(य)

३. धन्ये त्रयंबके ! मूर्धन्ये

परम योगि हृदया

मान्ये त्यागराज कुल श-

रण्ये ! पतितपावनि ! का-

रुण्य सागरि सदा अपरोक्षमु

गारादा ? सद्य

कन्या तीरवासिनि परात्परि

कात्यायनि ! रामसोदरि ! मा

(य)

"AMMA DHARMA SAMVARDHANI" (Atāna)

Oh mother, Dharmasamvardhani! Pray, come to my succour! Who can equal you in this Universe? I have reposed my faith in you. Won't you enable me to realise your presence always?

सावेरि

‘पराशक्ति’

आदि

प.

पराशक्ति ! मनु-परादि ? नापै-पराकेलनम्म ?

(प)

अ.

पुराणि ! धर्मसंवर्धनि ! श्री-पुराधीश्वरि ! राजशेखरि

(प)

च.

१. वाराहि ! धर दे-वराज जलजभ-

व राक्षसादुल्ल-वराळ गोख

वरानने ! नग-वरात्मजे ! मुनि

वरार्चिते ! ननु ब्रोवरादा ? ओ

(प)

२. विशाल नयने ! कु-शालुगा नी

दु सेव जेसि त्रि-दशाधिपादु-

छु शाश्वतुलै पर-वशाल नुतिसे

य शांतमुन जू-खु शांभवि ! ओ

(प)

३. निरपराधुल-निराकर्णितै

दुरात्मकुल निं - दुराक सेय-

ग राद वरत्या-गराजनुत शुभ-

द ! रामसोदरि ! धराधरसुते !

(प)

"PARĀSAKTI MANUPARĀDA" (Sāvēri)

Oh Parāsakti! Dharmasamvardhani! Won't you sustain, and protect me? Why are you indifferent to me! Indra Brahma, Rākshasas etc. pray to you for boons. Gods like Indra have attained immortality by worshipping you. When they praise you out of ecstasy, you shower your grace on them. Should you not see that wicked people, who forsake the innocent ones, do not come here ?

सावेरि

‘नीवु ब्रोववले’

आदि

प.

नीवु ब्रोववलेनम्म ननु, निखिललोक जननी !

(नी)

अ.

देवि ! श्री धर्मसंवर्धनि ! दिव्यदर्शन मोसगि संततमु

(नी)

व.

१. नीबले करुणासागरि ई जगान
ने वेतकि कनुगोनगा नेक्कडगान
पावनमगु श्रीमत्पंचनदीश्वरुनि राणि ! ना-
भावमुलो दोरुकुकोटि विक् मरचेदना ?
ईवरकुनु जेसिन नेरमुल्लनु
नीवेंचक नल्लुगुरिलो तन किक
कावलसिन कोरिक लोसंगि
कायुमु पतित पावनि ! धर्मसंवर्धनि ! (नी)
२. नायेड वंचनसेयक पसिडि शिलाकंज
सायकु नल्लिट नीवनि येंचितिगाक
मायपु भवसागर बाधल्लु यंदाक येड-
बायनि नीपदभक्ति नोसंग पराका ?
कायजजनुकुनि सोदरि ! नीयोक्क
मायल्लनु तोलग जेयक थुंडुट
न्यायमु गाडु ; दयापरि ! शुभफल-
दायकियौ धर्मसंवर्धनि ! (नी)
३. राजशिखामणिसतिययिन शुभाकारि ! भम्ब !
राजराजेश्वरि ! त्रिजगदाधारि ! स-
रोजनयनि ! नी महिमल्लनु तेलियलेरे ; त्याग-
राजादिपरमभागवतहृदयागारे !
ई जगतिनि, गौरि ! परात्परि ! अ-
व्याजमुननु परिपालन जेयु
ओ जगदीश्वरि ! नेर नम्मिति निनु
राजिगा धर्मसंवर्धनि ! (नी)

“NĪVU BRŌVAVALĒ” (Sāvēri)

Oh Devi! Dharmasamvardhani! You must give me your blessed Darsana and protect me always. I have been searching the whole world, but I have not been able to find a merciful being like you. My mind has caught hold of you. Could I ever forget you hereafter?

Without minding the faults I have committed till now, bless me by granting my heart's desires.

Do not play false to me. Do not make me run after gold which is worthless like a piece of stone. I have regarded everything as you. How long are these ordeals of Māyā Samsāra to last? Why should you be still indifferent in granting me constant devotion to your feet? It is not fair that you should not remove from me the Māyā that you have cast.

People do not know your glory; by your very nature you protect the world. I have reposed my entire faith in you.

तोडि — ‘करुण जूडवम्म’ — आदि

प.

करुण जूडवम्म, कमलवैरि-कलाधरुनिकोम्म ! (क)

अ.

धरनु सरियु दोरकनि पंचनद न-
गरनायकि ! धर्मसंवर्धनी ! (क)

ख.

१. अनेक जगदाधारिनि ! नी
वने मदिनि नेरनम्मितिणी ये-

मनेड्डु वाडनो यनि नीमदि ने-
 च्चने वदनुत्तु यातनि वेड्डु-
 दुने ; नादुपै विनेड्डु चाडिचा-
 छुने ; नीदुदयकु ने बालुडौ-
 दुने, कुवल्यनयने ! सुवसन ज-
 घने ! विधुनिभवदने ! संततमु

(क)

२. मदमुन तेलियक जेसिन कर्म-
 दिदारि नीवनि नम्मितिने ; नी
 पदारविन्द्युगळभक्ति निम्म-
 नि दानमडिगितिने ; नीकुतोचदेमि ?
 उदारि ! नी दयनु दाचरादु ; द-
 रिदापु लेकनु सदा मोरलिड वि-
 नदा चेवुल्लु ? एवसदाओतुरिक ?
 सदाशिव हिते ! मुदान सततमु ;

(क)

३. पराशक्ति ! नायोक्क चित्तमुदा-
 मराकु नीरु विधमु तल्लडि-
 ल्लरादु, अंडुन केमि फलमु ? शं-
 बरारि वैरिक्कि अर्धशरीरि !
 पुराण पुरुषडगु रामुनिकि था-
 पुरारिकिनि नीकु, राजधरी ! म-
 च्चरान वेरेंच रादु थनु त्या-
 गराजु निक विड्डुवरादु ; सततमु

(क)

" KARUNA JŪDAVAMMA " (Tōdi)

Oh Queen of unparalleled Panchanadapura ! Beloved of Siva ! Protect me always with mercy. You are the prop of the universe and I have reposed my entire faith in you. Don't regard me as an unknown stranger. Don't give your ear any more to tales against me. I am worthy of your grace.

I have believed that you are the destroyer of past misdeeds done in ignorance and out of arrogance. I have begged of you the gift of devotion to your blessed lotus feet. How is it that it does not strike you to grant it ? Pray, do not keep back your grace. Don't you hear my constant plaintive appeals to you in my helpless condition ? Who else is there to protect me ?

Oh Parāsakti ! My mind should not be unsteadily oscillating like the drop of water on a lotus leaf. What is the good of it ? You are the half of Siva's body. Yourself, Rāma and Siva are not different. You ought not to give up Tyāgarāja.

यमुनाकरप्राणि — 'विधि शक्रादुलकु' — रूपकम्

प.

विधि शक्रादुलकु दोरकुना ? इदुवंटि स-

न्निधि ? वेडुक जूतामुरारे

(वि)

भ.

सुधीजनरक्षकि धर्मांभुधिशायि सेव जूड

(वि)

च.

१. उडुपति मुखलेळ वरसगा बिरुदुलनुबट्टि

भडुगडुगु जयजय मनगा, या वेल्पुल वेल्

पङ्चुलु निज नाय्यमाडगा, समयमुन पसिडि
 सुमवर्षमु गुरियग वडिवडिगामरकोटुलु
 तडबड भूमिनि दण्डमुलिडगा सं-
 तोषमुननु कडकंठिनि जूचु सोगसु (वि)

२. श्री रमणिनि जूचि पत्कग नवरत्नाल
 हारपु सरुल्लाडग आमेलक नगवु
 गौरवमु यन्तटनु मेरयग नावेळ सनक
 नारदादुलेल्ल बोगडगा, कीरमुननुबूनि सरिग
 चीर कान्ति मेरयगा शृङ्गारि कोलुवुयुण्ड शुक्र
 वारपु सोगसेल्ल जूड (वि)

३. तरुणारुण वदन कमलिनि अत्यन्तमैन
 करुणारसपूर्णनेत्रिनि श्री पञ्चनद
 पुरमुन नेलकोन्न तल्लिनि, श्री त्या-
 गराज परिपालिनि सर्वरूपिणि
 शरणागत वत्सलिनि वरमणुलु धगधगयनि
 मेरयु कङ्कणयुतकर परदेविनि सेविम्प (वि)

"VIDHI SAKRĀDULAKU" (Yamunā Kalyāṇi)

Oh ! Dharmāmbikā ! Protector and refuge of the wise !
 Supreme Mother ! Is it possible for Brahma, Indra and other
 gods to have the darsana of your grand Sukravāra sevā,
 when moon-faced damsels serving you carry the parapher-
 nalia and utter slogans of victory at every step, and
 display excellent art in dancing, when golden flowers rain,
 when devas rush and prostrate on the ground in your front,
 when you cast your side glance in joy on all this, and with

your necklace dangling and with your gentle smile illuminating the whole place, with parrot in hand, hold conversation with Lakshmi, when Sanaka, Nārada and others praise you in chorus and the brilliance of your garments spreads lustre all round.

Oh! you Mother residing at Panchanadapura, having eyes brimming with compassion !

कल्याणि -- 'शिवे पाहि मां' -- आदि

प.

शिवे पाहि मामम्बिके ! श्रितफलदायकि ! (शि)

अ.

कवेरजोत्तरवासिनि ! कात्यायनि धर्मसंवर्धनि (शि)

च.

१. स्वभावसौ नी प्रभावसु महा-
नुभावु रालैन भारतिकि पोग-
ड भारमै युण्ड भावजारा-
तिभाम ने नेन्द ? भाग्यदायकि (शि)
२. कलार्थमिदि शशिकलाधरि ! युप
क्लारि माथा विलासिनि स-
क्लागमनुते ! भलारियन शुभ-
फला लोसयु परम लालनम्मुन (शि)
३. चराचर मयि ! करारविन्दसु-
न रामचिलुकनु विरान ! वूनि
पराकु जूडराडु ; श्री रघु
वराप्पुडगु त्यागराज विनुते (शि)

"SIVĒ PĀHIMĀM AMBIKĒ" (Kalyāni)

Oh Sivē ! O goddess Dharmasamavardhani abiding on the northern bank of the Kāverī ! Pray, protect me, you who grant the fruit of their desires to those who resort to you. When it is difficult even for the great Saraswati to praise your innate glory, what am I ? You give, with affection and love, words of encouragement and estimable gifts. You are the whole Universe, movable and immovable. You ought not to treat me with indifference.

रीतिगौळ -- 'बाले बालेन्दु' — आदि

प.

बाले ! बालेन्दु भूषणि ! भवरोग शमनि (बा)

अ.

फाललोचनि ! श्री धर्मसंवर्धनि ! सकललोकजननि ! (बा)

च.

१. शीले ! ननु रक्षिपनु जा-

गेले ! परमपावनि ! सुगुण-

जाले ! नतजन परिपालन

लोले ! कनक मय सु-

चेले ! कालवैरिकि प्रियमैन यि-

ल्लालवै थिंदु वेलि नंदुकु

श्री ललिते ! नी तनयुडनि ननु कु-

शालुगा पिलुववलेनम्म (बा)

२ सारे ! सकल निगम वनसं-

चारे ! चपल कोटिनिभ श-

रीरे ! देवतांगन परि-

वारे ! पामरजन

दूरे ! कीरवाणि ! श्री पंचनदपुर वि-

हारिवै वेलसिनंदु किक्क ना-

नेर कोटुलनेल्ल सहिन्नि

गारविंप वले नम्म ; शिवे !

(बा)

३. रामे ! प्रणतार्तिं हराभि-

रामे ! देवकामिनि ल-

लामे ! त्यागराज भजन स-

कामे ! दुर्जन गण

भीमे ! नामनमुन नी चरणमुल सदा

नेममुतो पूजजेसित्तिनि ; श्री

रामसोदरिवै वेलसिन श्री

श्यामले ! धर्मसंवर्धनि !

(बा)

“BĀLĒ BĀLĒNDU BHŪSHANI” (Rītigowla)

Oh, Healer of the disease of Sāmsāra, Mother of the Universe ! Dharmasamvardhani ! Why delay in protecting me ? Having incarnated here as the consort of Lord Siva, you should beckon me affectionately as your son, forgive me my faults and bless me so that I may worship your holy feet in my heart always with devotion.

देस्यतोडि

--

‘इन्नाल्लवले’

--

चापु

प.

इन्नाल्लवले वित्तसेयके !

नीषाड निपुडैति ; धर्माविके ;

(इ)

अ.

अन्युल नेर नम्मुटवळ फलमुले-

दम्म ; ओ धर्माबिके ! ओ जननि

(इ)

च.

१. एन्नरानि जननमुलेत्त ना तरमा ? व-

इनरादा ; धर्माबिके !

मनसुन विषयादु लंटीक ननु

मन्निंचु, धर्माबिके ! ओ जननि

(इ)

२. कामादि गुणमुल चेत गासि लेक

करुणिंचु धर्माबिके !

नी मायल चेत दगिलिंपके ; ओ निरु-

पम धर्माबिके ! ओ जननि !

(इ)

३. अलरुचु वच्चु यर्भकुनि तल्लि रीति

यादुको ; धर्माबिके !

मलयजगंधि ! संदडियनि

मनसुन मरवके ; धर्माबिके ! ओ जननि

(इ)

४. क्खुवरिंचिन ननु जूचि नी मनसेल

करुगदे ? धर्माबिके !

गिल्लुकु सोम्मुलतोनु शिशुवुकु

पालु तार्गिचिन ; धर्माबिके ! ओ जननि

(इ)

५. कलकलमनि पाल वेलसि नी सुखसुनु

कनुपिपु धर्माबिके !

ललित गुणमु गल्गु ललित विद्या-

द्विलासिनि ! धर्माबिके ! ओ जननि !

(इ)

६. आटलकै बलिकिनाडनि येंच-
 काम्बिके ! धर्मांबिके !
 नाटि मोदलुकोनि नम्मिन वाडनु ;
 नलिनाक्षि ! धर्मांबिके ! ओ जननि ! (इ)
७. पादमुखकु नेनु पळुमार ओक्किति ;
 पावनि ! धर्मांबिके !
 पेद साधुल भाग्यमु नी वनुचु
 नेंचिति धर्मांबिके ! ओ जननि (इ)
८. राजीवभवुनकु पोगड तरसा ? नि-
 रंजनि ! धर्मांबिके !
 राजशेखरि त्यागराजुनि सततमु
 रक्षिंचु, धर्मांबिके ! ओ जननि (इ)

"INNĀLLA VALE" (Dēśya Tōdi)

Oh Dharmāmbike! Pray, do not treat me as a stranger as you have been doing all this time. I have now become your own. There is no good in reposing faith in others. Oh Mother! Can I bear these countless births? Can you not stop it? Forgive me and bless me so that my mind may not be tainted by sense pleasures. Don't entangle me in the meshes of your Māyā. Come to my rescue as a mother comes to the rescue of her crying baby. Don't treat my wail as a mere noise.

Though you hear my plaintive appeals, why does not your heart melt? You had fed babies like a live mother

with milk. Pray, stand before me and show me your blessed face. Do not think that I say all this in fun. I have reposed my faith in you from a long time. I have been worshipping your holy feet several times. I have regarded you as the fortune of the poor, pious souls. Even Brahma cannot adequately praise you ; bless me !

केसरि — ‘नन्नु कन्न तल्लि’ देशादि

प.

नन्नु कन्न तल्लि ; ना भाग्यसा !

नारायणि ! धर्माबिके ! (न)

झ.

कनकांगि ! रमापतिसोदरि !

काववे ननु, कात्यायनि (न)

च.

कावु कावुमनि ने मोरबेट्टगा

कमललोचनि ! करगुचुडंगा

नीवु ब्रोवकुंटे नेवरु ब्रोतुह स-

दा वरम्बोसगु त्यागराजनुते ! (न)

"NANNU KANNA TALLI" (Kēsari)

Oh my mother! Dharmasamvardhani! If you do not protect me when I am making plaintive appeals to you,

pinning with devotion, who else will save me? Bless me with boons always !

आरम्भि - ' अम्ब निनु नम्मिति ' - आदि

प.

अम्ब निनु नम्मिति नंटे नी कनुमान मेमम्म ? (अं)

अ.

शम्बरवैरिजनकसोदरि
शरणु जोच्चि मनसार श्री जग (दं)

च.

१. गीर्वाण गणाधारि ! अम्ब
शर्वाणि यखण्डाकारि !
पर्वतराजमनोज्ञ कुमारि !
निर्वाहमु लेक मदिनि कोरि (अं)

२. सुरवैरि कदनशौर्ये !
वरुणालय सम गांभीर्ये
स्वरजित कोकिल रव माधुर्ये
परितापमु ताळकनु सुचर्ये ! (अं)

३. शर्मदायकि गौरि दु-
ष्कर्म कलुष वनकुठारि !
निर्मल त्यागराज हृच्चारि !
धर्म संवर्धनि ओंकारि (अं)

" AMBĀ NINNU " (Ārabhi)

Oh Mother ! Dharmasamvardhani ! Why do you doubt me when I say that I entirely repose my faith in you, taking

refuge at your feet with my whole heart in a helpless condition and unable to bear distress ?

सावेरि - 'कर्ममे बलवन्त' - चापु

प.

कर्ममे बलवन्त माया, तल्लि !

कायारोहण जाया !

(फ)

अ.

निर्मलमगु नागपुरमुन नेलकोन्न

नीलायताक्षि ! सकल लोकसाक्षि !

(क)

च.

१. धरनु धनिकुल गोरि ना

परितापमु दीर्घ लेरैरि यनि

सरगुन ने बयलुदेरि वल्लिच

परमपावनि ! नी सन्निधिजेरि, ना

(क)

२. वारिधि मदि गर्विचि ई

बसुधकु ता रानेचि निन्नु

सारेकु गनि तल वंचि गुंडु

धीरतनसु गल्लुगु निनु पोडगांचि ना

(क)

३. कासास लेनि ना मदिकि नी-

करुणये धनमनि बल्लि निं-

डासतो वल्लिच सन्निधिकि निज-

दासुडैन श्री त्यागराजुनिकि

(क)

“KARMAMĒ BALAVANTAMĀYĀ” (Sāvēri)

Oh Nīlāyatākshi of Nagapattana! the witness of the Universe! Owing to the overpowering force of my past karma, I have been running after the rich men of the world, but they could not remove distress; I have come to thee promptly.

You have protected the earth from being overrun by the sea, which seeing your heroic form had to remain submissive and desist from its purpose.

Realising that your grace alone is my wealth, and not material money for which I had no desire, I came to you full of hope and became your true devotee.

तोडि - ‘एवरु तेलिय’ - रूपकम्

प.

एवरु तेलिय बोध्येरु नी महिमल्लु P (ए)

अ.

भुविल्लो वारसु नागपुरमुन गनुगोटि ;
लवलेशमैननु, नीलायताक्षी ! सामर्थ्य (मे)

ब.

१. करगुबङ्गारु वल्लगट्टि ; निर्जरतरु
विरल्लनु गोप्पु निडजुट्टि ; सोगसुमीर
करमुन जिल्लकनु बट्टि, अदियुगाक
हरुनि यट्टिट्टिचिचिट्टि नी लील्लनु (ए)

२. हरि ब्रह्मादुल्लु निन्नंगोल्ब, नावेळल्लसुर
विरिबोणुलंदमुतो निल्ल, नमरवार-

तरुणुलु नाव्यमुचेगोल्ब, नन्नियु जूचि
करुणारसमु जिल्लिक बिल्व नट्टि नीदय (ए)

३. नाम भूषणुनिकि राणिवैन निनु वि-
नाग येव्वरु ? नीलवेणी ! भक्तुलपालि
भागधेयमैन शर्वाणि ! संततमुनु
त्यागराजु बल्लिकन वाणी ! प्रियमैनट्टि (ए)

"EVARU TELIYA BOYYĒRU" (Tōdi)

Who can understand even a fraction of your prowess and glory? Oh Nilāyatākshi, whom I have seen at Nāga-pattana!

Clad in precious golden garments, adorned with celestial flowers, with a parrot in hand, you made Siva dance. At that time Hari, Brahma and other Gods praised you, all the devatā women stood witnessing gracefully and celestial damsels danced also in merriment. Seeing all this, you showered your grace profusely.

You are the consort of Nāgabhūshana (Siva) and you are the wealth of the devotees. Who else is there to protect them?

तोडि - 'नी वंटि दैवमुनु' आदि

प.

नी वंटि दैवमुनु, षडानन ! ने नेदु गानरा (नी)

अ.

भार्गिन्नि चूडतरमुगानि
ब्रह्मपुरि निलय गिरिजातनय ! (नी)

च.

१. सरि बाळुरतो कैलास गिरिनि
 शुभाकृतितो नाडगनु
 वेरपु लेक प्रणवार्थमु ताननु
 विधिनि कोपगिचि
 सरगुन नववीरुलंदोक किं-
 करुनि गनिमुम्मारु सेलविच्चि
 सुरुळ मुर पुरारुळ विनि मेच्चग
 वरुसगानु छट्टि शक्ति नोसगिन (नी)
२. हरि हरुलकु दिक्पालुल
 कल शशि सूर्युलकु
 मरि विद्याधरुलकु ब्रह्मांड-
 मुन वेलयु वीरादुलकु
 तरमुगाक निन्नु जतगूडि
 शरणनगाविनि सैरिचक
 परम ब्रोहियैनशूर-
 पद्मासुरुनि कीर्तिगानु गर्वमणचिन (नी)
३. मारकोटुलंदु कलिंग शृङ्गार-
 मेळ यिन्दुमुख ! नीकोन-
 गोरुनु बोलुने; अटुवंटि शुभा
 कारमु सन्ततमु
 सारेकु ना मदिनि निलिपिन कु-
 मार ! दयापर ! नीरजलोचन
 तारकाधिप कलाधरुडुगु श्री-
 त्यागराजसन्नुता ! श्रितहित ! (नी)

"NĪVANTI DAIVAMU" (Tōdi)

Oh Subrahmanya, Son of Pārvatī, residing at Brahma-puri ! It is not possible to find a God like you, nor to understand your inner significance.

While you were playing with your mates at Kailāsagiri, you got angry with Brahma for his having declared that He alone represented the significance of Pranava, called out one of your nine followers and bestowed upon him the creative power, to the admiration of devas, Vishnu and Siva.

When Vishnu and Siva, Dikpālakas, the Sun, the Moon and all the heroes of the world, finding it impossible to deal with the treacherous demon Sūrapadma came in a body to you and sought your help, you destroyed his arrogance to your great glory.

You have installed in my heart your exquisitely beautiful form which defies even a myriad Manmathas, Oh Merciful one !

सुप्रदीप

‘वरशिखिवाहन’

आदि

प.

वरशिखिवाहन ! वारिजलोचन !

(व)

अ.

कुरु शं तनुजितकुसुमशरायुत !

शरजभवांबुदवाहनादि-

सुरनुतपाद ! सुगुणकुमार !

(व)

च.

तारकधूरपद्मासुरतूल-

दहन ! भूधरसुतानन्दन ! धीर !

श्रीरघुवीरभागिनेयाप्त ! उ-

दार ! घृणाकर ! त्यागराजनुत्त !

(ब)

"VARASIKHI VĀHANA" (Supradīpa)

Oh Lotus-eyed Lord mounted on an excellent peacock !
Bestow welfare, Oh Lord who excels a crore of Manmathas
by your form !

Oh Lord born in the reed-grove, whose feet are praised
by gods like Indra ! Oh Kumāra of excellent qualities ! Oh
Fire that destroyed demons, Tāraka and Sūrapadma ! Son
of Devi ! Heroic nephew of Rāma ! Oh Friend ! Generous
and compassionate Lord, praised by Tyāgarāja !

काम्भोजि - 'ओ रंगशायि' - आदि

प.

ओ रङ्गशायि ! पिलचित्ते-ओ यनुचु रा रादा ? (ओ)

अ.

सारङ्गधरुडु जूचि कैला-साधिपुडु गालेदा ? (ओ)

ख.

भूलोक वैकुण्ठ मिदियनि नीलेन नीवे युप्पोङ्गि

श्रीलोलुडै युण्टे मा-चिन्तदीरे देन्नडो ?

मेलोर्व लेनि जनुललो ने

मिगुल नोगिलि दिव्यरूपमुनु मु-
त्याल सरुल युरमुनु गान वच्चिति ;
त्यागराज हृद्भूषण

(ओ)

"OH RANGA SĀYI" (Kambhōji)

Oh Rangasayi! When I implore you to come to me, why should you not? Has not Siva become Kailāsapati at your instance? If you (forgetful of other things) give yourself up to enjoyment in the company of Lakshmi, taking Srīrangam to be Vaikuntam on earth, when is there to be an end to my worries and concerns? I have suffered much, living in the midst of envious people who cannot stand to see others prosper and have come to you to have darsanam of your divine rūpam bedecked with garlands of pearls.

आरमि	‘चूतामु रारे’	रूपकम्
प.	चूतामु रारे सुदतुलार ! रङ्गपतिनि	(चू)
अ.	सीतापति पूज्युडट-शृङ्गार शेखरुडट	(चू)
च.	१. सरिगंचु शालुवट चौकट्टल पोगुलट परुवंपु प्रायमत परमात्मुडट, रङ्गनि	(चू)
	२. मुख निर्जित चन्द्रुडट मुद्रुदुमाट लाडुनट सुख मोसङ्गि ब्रोचुनट-सुन्दराङ्गडट रङ्गनि	(चू)
	३. आगम सञ्चारुडट-थखिल जगत्पालुडट त्यागराज सन्नुतुडट तरुणुलार रङ्गपतिनि	(चू)

"CHŪTĀMU RĀRĒ" (Ārabhi)

Oh Ladies! Come along, let us see Rangapati. They say he was worshipped by Srī Rāma; he is the repository of all charms; he wears a costly shawl and beautiful ear-ornaments; he is of prime age; and above all he is Paramātmā.

His face defies the moon in beauty; He speaks very sweetly. He gives people happiness and protects them; He is of loveable personality; he permeates all āgamas and Vedas; he rules the whole Universe.

देवगान्धारि — 'विनरादा' — देशादि

प.

विनरादा ना मनवि (वि)

अ.

कनकांग! कावेटरङ्ग! श्री-
कान्त! कान्तलेल्ल कामिचि पिलचिते (वि)

च.

१. तेजिनेक्क बाग तेरुवुनराग
राज सतुल्ल जूचि रंमनि पिलचिते (वि)

२. भागधेय! वैभोगरङ्ग! श्री-
त्यागरजनुत तरुणुलु बिलचिते (वि)

"VINARĀDĀ" (Dēvagāndhāri)

Oh Golden-hued Ranga of Kāverī! Lord of Sri! Can't you listen to my appeal? When the ladies including, the

Royal party, so lovingly call you when you come out in procession on horse back, why should you not respond? You are their treasure.

देश्यतोडि

‘राजुवेडले’

रूपकम्

प.

राजुवेडले जूतामु-रारे; कस्तूरिरङ्ग

(रा)

झ.

तेजिनेक्कि समस्त राजु ल्ळडिगमु जेय

तेजरिल्लु नवरत्नपु दिव्यभूषणमु लिडिरङ्ग

(रा)

च.

कावेरी तीरमुननु पावनमयु रङ्गपुरिनि

श्रीवेलयु चित्रवीथिलो वैक्कग राग

सेवनु गनि सुरुलु विरुलचे ब्रेमनु पूजिचग

भाविंचुं त्यागेराजु बाडग वैभोग रङ्ग

(रा)

“ RĀJU VEDALE ” (Dēśya Tōdi)

Come, let us enjoy the sight. Sri Ranga Rāja, bedecked with shining and precious ornaments and attended by princes on horseback, has come out in procession in Chitravīthi of Rangapuri, made holy by the Kāverī and made fit as the abode of Lakshmi. Devas enjoy the sevā and worship with devotion and Tyāgarāja sings in the procession.

सारङ्ग — 'करुण जूडुमय्य' — आदि

प.

करुण जूडुमय्य ! मायय्य ! कावेटिरङ्गय्य (क)

अ.

परम पुरुष ! विनुमा-पालि पैन्निधानमा !
वरद नल्लगुरिलो-वर मोसगि करमिडि (क)

च.

चारडेसि कनुलचे जेलंगुभय ना-
चारुलतोनु मरिसङ्गुलतो या-
ळ्वारुलतो नीयु वर नैवेद्यमुल
नारगिंचु वेळल हरित्यागराजुनि करमिडि (क)

" KARUNA JŪDUMAYYA " (Sāranga)

Oh Paramapurusha ! Our great treasure ! Kāverī Ranga !
Look at me with compassion and listen (to me) ; hold me
by the hand, bless me with boons and your grace, when you
are in glory in company with the two consorts , the twin
Nāchiyārs of broad eyes, with devotees and Ālwārs and
partaking of offerings made to you !

कल्याणि , — 'ईश पाहि मां' — रूपकम्

प.

ईश ! पाहि मां जग (दी)

अ

आशरण मदहरण ! त्रि-लेशयभूष ! सप्त ऋ (पी)

च.

श्रीनाथ करार्चित ! दोरकि नाल्पुलकी दर्शन
 मेनाटि तपःफलमो नी नाममु दोरके
 श्री नारद गानप्रिय ! दीनार्ति निवारण पर-
 मानन्दार्णवदेव ! थनाप जनक(?) सप्त ऋ (बी)

२. व्यासार्चित पालित निजदास भूलोक कै-
 लासम्बनु पल्कुल निजमे सारेकु गंदि ;
 नीसाटि येवरय्य ? नीसाक्षात्कारमुन
 वेसटलेल्ल दोलगे, नेडे जन्ममु साफल्यमु (यी)

३. सामादि निगम सञ्चार ! सोमाग्नि तरणिलोचन
 कामादि खण्डन ! सुत्रामार्चित पाद !
 हेमाचलचाप निनुविना मरेवरु ? मुनिमनो
 धाम त्यागराज प्रेमावतार जग (दी)

"ĪSA PĀHI MĀM " (Kalyāṇi)

Oh Jagadīsa! Saptarishīsa! Protect me! Can ordinary people aspire to have this rare Darsana of yours? I do not know as the result of what Tapas I made in the past that I have had your holy name. This is really Bhūloka Kailāsa as people say. I have seen it for myself several times. Who is your equal? By your divine presence, all my worries and troubles have disappeared and my life has become blessed today. Who is there, but you for me?

मध्यमावति — 'देव श्रीतपस्तीर्थ' त्रिपुट

प.

देव ! श्रीतपस्तीर्थपुरनिवास ! देहि भक्तिमधुना (दे)

अ.

पावन प्रवृद्धश्रीमतिह-

द्वयन ! सकल जग-दवन ! श्री महा (दे)

च.

१. पाश हस्त गणेश हरण ! प-

लाशनारिनुतेश ! वरद ! कु-

शेशयारिधरादारेभमृ-

गेश ! सप्तऋषीश ! देव (दे)

२. नीलगल ! सुरजालनुत ! नत-

पाल गिरीश ! विशालफाल कृ-

पालवाल ! सुशील ! गौरी-

लोल ! शिव ! मां पालयाद्भुत (दे)

३. नागपूजित ! नागदनुजह-

र ! अगमर्दनवागाधिपविनु-

तागुणितगुण ! रागमददू-

राघहर ! श्रीत्यागराज (दे)

"DĒVA SRĪTAPASTĪRTHA " (Madhyamāvatī)

Oh Mahādeva ! Pray, grant me devotion to you and protect me soon.

भैरवि — ‘ललिते श्रीप्रवृद्धे’ — आदि

प.

ललिते ! श्रीप्रवृद्धे ! श्रीमति ! लावण्यनिधिमति (ल)

अ.

तेलिविनि वर्धिल्लु श्रीतपस्तीर्थनगरनिलये (ल)

च

१. तेलियनि बालुडगादा ? अंब !

तेलिवि नी सोम्मुगादा ?

चल्लमु सेय मरियादा ?

चल्लनि माटल्लु बल्लक रादा ? (ल)

२. ब्रोचुवारिल्लु लेक

जूचि जूडक पराका ?

यी सुजनुल वेडग लेक

ने दासुड नीवे गति गाक ; (ल)

३. कन्न तल्लि शुभवदने ; मी-

यन्न दयकु पात्रुडने !

तिन्नग बारणु जोच्चित्तिने ;

त्यागराज मानस सद्दने ! (ल)

“LALITĒ SRĪ PRAVRIDDHĒ” (Bhairavi)

Oh Lalite ! Pravṛiddha-Srīmatī of Srītapastīrtha ! Oh
Mother of beauty and ever-growing wisdom ! Am I not an

ignorant boy ? Are you not the custodian of wisdom ? Is it proper that you should be indifferent towards me ? Won't you say a few words of comfort to me ?

I have no one else in the world to protect me. Unable to bring myself to beg of people of this world, I have approached you as your devotee.

I have become a befitting recipient of your brothers' grace. I have straight sought refuge under you.

काम्भोजि -- 'महितप्रवृद्ध,' -- चापु

प.

महित ! प्रवृद्धश्रीमति ! गुह्यगणपतिजननि (म)

झ.

पाहि वदनजितसुधाकरे ! श्रीकरे !
पाहि सुगुणरत्नाकरे ! (म)

च.

१. देहि, चरणभक्तिमखिलदेहिनि, सदाशुभफल-
दे ! हिमनिरितनये ! वैदेहीपसहोदरि ! (म)

२. वाहिनीशसन्नुते ! नवाहिभूषवल्लभे ! भ-
वाहिनीलकंठि ! सिंहवाहिनि जननि (म)

३. पार्थसन्नुतप्रिये ! पदार्थे (P) ऽपुण्यदूरे ! कामि-
तार्थफलदे ! श्रीतपस्तीर्थपुरनिवासिनि ! (म)

४. राजशेखरात्मभूषि-राजराजसन्नुते ! स-
रोजदलनिभाक्षि ! त्याग-राजभाग्यदायकि ! (म)

"MAHITA PRAVRIDDHA" (Kambhōji)

Oh Mother Pravṛiddha-Srīmatī! Pray, protect me and grant me devotion to your blessed feet !

तोडि — 'गति नीवनि' — आदि

- प. गति नीवनि ने कोरि वच्चिति तल्लि ! पराका ? (ग)

- झ. मतिनि एन्तो वेतकि सम्मतिनि, श्रीप्रवृद्धश्री-
मति ! नी पदयुगमुलने नेरन-
म्मितिनि, ब्रोवुमिक निजदासुलकु (ग)

च-

१. परमौ श्रीतपस्तीर्थ न-
गरमन्दु नेलकोन्न ; परमानन्दी ! पोगड
तरसा ब्रह्मकैननु ?
धरलो नीसरिगान ; तल्ली नीवाडनु गाना ?
परितापमु लेल्ल दोलग यारक
पुरनाथुल जतगूडि थभीष्ट
वरमुलिच्चु दैवमु नीवनु मनु
स्थिरमतुलै गाचिनारु गनुक (ग)

२. ई पुरमुन बागु

कापुरमु सेयुवा-रेपुण्यमु जेसिरो ?

श्रीपुरनिलये ! प्रापुकोरियुन्नानु

अम्ब परलनेनु वेडगलेनु ;

जूपु जूपु सेयक ; नीवे दरि-

दापु गानि अग्यु लेवर ? नायेड

रेपु मापनक नी महिमल्लु बल्लु-

गोपुरंबुगानि ; सुजनि !

(ग)

३. राकाशशिवदने ! सर्वलोकनायकि !

विनुमाय ने वेल्पु-

ल कादियौ-नी कटाक्षमु चेत

येक चित्त मैनन्दुकु, अम्ब !

इङ्क निर्दय येदुकु !

नीकनि धनधान्यमुल कोरकु ई

लोकुलने माटि माटि कडगुट चौकगानि नी

कीर्तिकि नैदाक विन्नविंतु ; त्यागराजुनि

(ग)

"GATI NĪVANI" (Tōdi)

Oh Mother ! why this forgetfulness ? After prolonged search and being convinced that you are the sole refuge of true devotees, I have come to you and fixed my faith in your holy feet. Protect me now.

Is it possible even for Brahma to praise you adequately ? O Goddess of the form of supreme bliss, residing at Srī-tapastīrtha ! There is no equal to you on earth. Am I not

yours? You have afforded protection to the kings of the earth, who, seeing that they are not fully free from their troubles, have joined together and approached you with firm faith that you are the only saviour that fulfills desires.

It is not known what great merit people would have acquired to live in this place. O Goddess, residing in Sri-pura! I have sought your support. I cannot beg of others. Pray, do not treat me with indifference. You and none else are my sole refuge. Do not put me off. Your glories are infinite.

Oh Queen of the Universe! Goddess Māyā, Mother of the Gods! Listen. I have become single-minded in my devotion through your grace. Why this compassionlessness towards me? When I have you as my prop, it is undignified for me to beg of people of this world for food and money. Further, it is not in keeping with your glory.

स्वरभूषणि — 'वरदराज निनु' -- रूपकम्

प.

वरदराज निनु गोरिवन्धिति ओक्केरा (व)

अ.

सुखं सुखं भू-सुखं बुद्धिं बुद्धिं सेविष्ये (व)

च.

वरगिरि वैकुण्ठ मट वर्णिम्य दरमुगादट
 ' निर्जरुलनु तारकल्लो चन्दुडे
 मेरयुदुवट वर त्या-
 गराजनुत ! गरुडसेव जूचि (व)

"VARADARĀJA" (Swarabhūshani)

Oh Varadarāja! Worshipped by Devas, Munis and Brāhmans! I have come here seeking you, having had darśana of your Garuda Seva; I prostrate before you. Your place (Hastigiri) is considered to be Vaikuntham itself and is beyond all description. You shine among the Devas like the moon among the stars.

मध्यमावति -- 'विनायकुनि' -- आदि

प.

विनायकुनि वलेनु ब्रोववे, निनु
विना वेल्लु लेवरम्म ? (वि)

अ.

अनाथरक्षकि ! श्रीकामाक्षि ! सुजनाधमो-
चनि ! शंकरि ! जननि ! (वि)

च.

१. नराधमुलकुनु वरालोसग तुं-
ड रामुलै भूसुरादि देवतु-
लु रायडिनि जेंदराडु ; दयङ्गु-
ड रादा ? कांचीपुरादिनायकि ! (वि)

२. पितामहुडु जनहितार्थमै नि-
नुता तेलियवेड ताळिमि गळ य-
वतार मेत्ति ; यिक्लु तामसमु से-
य ताळ जाल्लमु ; नतार्तिहारिणि (वि)

३. पुरान दयचे गिरालु माकुनि-

कि राजेसि ब्रोचु राजधरि ! त्या-

गराजुनि हृदय सरोज मेलै-

नसोदरि ! पराशक्ति ! ननु

(वि)

"VINĀYAKUNI VALENU " (Madhyamāvati)

Oh Sri Kāmākshi ! Protector of the forlorn ! Pray, bless me as you would do Vināyaka, your own son ! Which other God can do this except you ? When you are there to grant boons even to the worst of human beings, Brahmans and devatas should not find themselves in distress. Should you not show mercy ? In response to Brahma's pleading for the sake of humanity, you have incarnated in the world in a benign and sātvic form. If you delay still, I cannot bear. Let your kind words go to me and bless me.

मध्यमावति - 'वैकटेश निनु' - आदि

प.

वैकटेश निनु सेविंपनु पदि-

वेल कनुलु गावलेनय्या

(वे)

अ.

पंकजाक्ष परिपालित मुनिजन

भावुवमगु दिव्यरूपमनुगोत्र

(वे)

च.

१. एक्कुव नीवनि दिक्कुलु बोगड

अक्करगोनि मदिसोक्कि कनुगोन

निक्कु नीवे मक्कुन ब्रुवुत-

लुक्कनि मेरसे चक्क तनमुगल

(वे)

२. एनोमु फलमो नी नामामृत-

पानमु यनु सोपानमु दोरिक्केनु

श्रीनायक ! परमानन्द नी सरि

गानमु शोभायमानाष्टुल गल

(वे)

३. योगिहृदय नीवेगतियनु जन-

भागधेय ! वरभोगीशशयन !

भागवत्प्रिय त्यागराजनृत

नागाचलमुपै बागुग नेलकोन्न

(वे)

"VENKATĒSA NINU" (Madhyamāvāṭi)

Oh Venkatesa who has taken abode on Seshāchala and in the hearts of yōgis ! One should have myriad eyes to see you in glory with such a beautiful rūpam. You are praised on all sides that you are the highest of the deities ; your mere darsana will surely secure salvation for those who pine with devotion for you. As probably the result of some meritorious deed of mine, I have tasted the nectar of thy sweet name and have thus secured a stepping stone to reach you, whose feet shine with incomparable brilliance.

गौळिपन्नु

‘तेर तीयग’

आदि

प.

तेर तीयग रादा ? लोनि,

तिरुपति वेंकटरमण ! मत्सरमनु

(ते)

अ.

परमपुरुष ! धर्मादि मोक्षमुल

पार दोल्लुच्चुन्नदि, नालोनि

(ते)

च.

१. मत्स्यमु याकलि गोनि गालमुचे

मग्नमैन रीति नुन्नदि ;

अच्चमैन दीप सन्निधिनि मरु

गड्डुबडि चेरचिन्नदुन्नदि ;

(ते)

२. इरवोन्दग भुजियिंचु समयमुन

यीग दगुल्ल रीतिनुन्नदि ;

हरिध्यानमु सेयुवेळ चित्तमु

यंत्यजु वाळकु बोयिन्नदुन्नदि

(ते)

३. वागुरमनि तेलियक मृगगणमुल्ल

वच्चित्तगुल्ल रीति नुन्नदि ;

वेगमे नीमतमु ननुसरिचिन

त्यागराजनुत ! मदमत्सरमनु

(ते)

" TERA TĪYAGA RĀDA " (Gowlipantu)

Oh Tirupati Venkataramana ! Supreme Being ! Could you not remove the screen of anger, arrogance and jealousy, which, taking a firm stand within me, keeps me out of the reach of Dharma and other purushārthas including mōksha? As the effect of this screen I am in the position of a hungry fish that gets ruined by grasping the bait in the angle. It effectively hides from vision the immaculate light of the

lamp (Ināna). I am in the plight of one who, while happily taking his dinner, gets a fly (ajnāna) stuck in his throat. This screen creates confusion in me, as in the case of a man, who, while engaged in worship, allows his mind to wander over the chandalas' quarters. By the existence of this screen, my mind gets caught by evil, just as ignorant beasts are got in the hunter's net.

I have been following you faithfully. (Pray promptly remove the screen).

पन्तुवराळि — 'शम्भो महादेव' — रूपकम्

प.

शम्भो ! महादेव ! शंकर ! गिरिजारमण ! (शं)

अ.

शम्भो ! महादेव ! शरणागतजनरक्षक
अम्भोरुहलोचन ; पदांबुजभक्तिं देहि ; (शं)

च.

परमदयाकर मृगधर हर ! गङ्गाधर धरणी-
धरभूषण ! त्यागराजवरहृदयनिवेश
सुरवृन्द किरीट मणि वरनीराजितपद गो-
पुरवास ! सुन्दरेश गिरीश ! परात्पर ! भवहर (शं)

"SAMBHŌ MAHĀDĒVA" (Pantuvārāli)

Pray, vouchsafe to me devotion to your holy feet — Oh Mahādeva !

शंकराभरणम् — 'सुन्दरेश्वरुनि' — आदि

प.

सुन्दरेश्वरुनि जूचि सुल जूड मनसु वचुना ? (छं)

अ.

अन्दमुगल वर काशिकि समान-

मैन गोपुरमन्दु वेलयु मा (छं)

च.

१. चरणमुलनु बङ्गाफ नूपुरमुल
करमुल रवकंकणयुगमुल श्री-
करमुखमुन कस्तूरितिलकमु
मेरयुचुनुण्ड लावण्यमु गल (छं)

२. ओक चो ब्रह्मादिमुल
ओक चो निर्जरवारतरुणुल
ओक चो तुम्बुरुनारदादुल
ओक चो भक्तुल्ल बाडु (छं)

३. राजराजुनिकि चेलिकाडयिन
राजशेखरुनि गोपुरनिलयुनि
राजसगुणरहितुनि श्री त्याग-
राजपूजितुनि रजितगिरीशुनि (छं)

"SUNDARĒSWARUNI" (Sankarābharanam)

Will one have the mind to see any other God after having had darsanam of our beautiful Sundareswara ? He

has his abode in Kovūr, equal in grandeur to Kāsi ; his legs have golden anklets, his hands have tinkling bracelets ; on his forehead shines Tilaka of Kastūri ; on one side are marshalled Brahma and other gods, on another the heavenly damsels. In one place Tumburu, Nārada and in another, all devotees sing his glories.

शहान — ‘ई वसुध’ — आदि

प.

ई वसुध नीवंटि दैवमुनेंदु गानरा ; (ई)

अ.

भावुकमु गलिंग वधिंल्लु-कोवूरि सुंदरेश गिरीश ! (ई)

च.

आसचे अरनिमिषमु नीपु-
वास मोनर जेयुवारि मदि
वेसट लेळनु दोलनिश्चि धन-
रासुछ नायुवुछ
भूसुर भक्तियु तेजमुनु नोसगि
भुवनमन्दु कीर्ति गलग्जेयु
दासवरद ! त्यागराजहृदय नि-
वास ! चिद्विलास ! सुंदरेश !

(ई)

"Ī VASUDHA" (Sahāna)

I have not seen in this world another God like you, Oh !
Kōvuri Sundaresa, shining with ever-increasing glory ! Even

if one resides in your holy place only for half a minute, with devotion, you generously remove all worries from his mind, vouchsafe to him wealth and longevity, devotion to Brāhmans, tejas and undying fame in the world.

खरहरप्रिय — 'कोरि सेविंपरारे' — आदि

प.

कोरि सेविंपरारे-कोर्के लीडेर (को)

अ.

श्री रमणीकरमौ को-वूरि सुंदरमूर्तिनि (को)

च

सुरुलु वेयि वन्ने बंगारु विरुलचे पूजिच्चग भू-

सुरुलु सनकादि मौनि-वरुलु नुतिपंग

शिरुलित्तुननि कोलुवै युंडु-श्रीसौन्दर्यनायिका-

वरुनि ! श्री त्यागराजवरदुनि ! परमात्मुनि ! हरुनि (को)

"KŌRI SĒVIMPARĀRĒ" (Kharaharapriya)

Come and worship the beautiful Sundaramūrti of Kōvūr and have your desires fulfilled. Devas are worshipping with high class golden flowers; Brāhmans and sages like Sanaka are praising him. He is promising the grant of prosperity to devotees.

करूयाणि -- 'नम्मि वच्चिन' -- रूपकम्

प.

नम्मि वच्चिन नन्न-नयमुग ब्रोववे (न)

झ.

कोम्मनि वरमुल नोसयु-कोवूरि सुंदरेश (न)

च.

वेदपुराणागमशास्त्रादुल्लु गुमिगूडि
पादमुलनु गन जालक बतिमालिवेड
नादरूप ! श्री सौन्दर्यनायकीपते भेद-
वादरहित श्री त्यागराज वरद ! सुन्दरेश्वर ! निनु ! (न)

"NAMMI VACHCHINA" (Kalyāṇi)

Oh Sundarēswara! Treat me who have come to you with true faith, fairly and justly, you who beckon people and grant boons. You have been graciously pleased to incarnate on the earth as the Lord of Soundaryanāyaki at the imploring request of the Vedas, Āgamas and Sāstras, which had not been able to have darsanam of your holy feet.

सावेरि - 'कन्नतल्लि' - आदि

प.

कन्नतल्लि ! नीवु नापाल
गल्लुग, गशि जेन्दनेल ? नम्म ! (क)

अ.

वेन्नयुंड नेतिकेव्वरैन
व्यसन पड्डुरा ? त्रिपुरसुंदरि ! (क)

च.

एल्लवारि धनमुलश्वमुलु मरि
एवकुवैन गट्टिमिदेलन्नियु
कल्लगानि कन्नवारुलगाचु सु-
खमु सुन्नयनुच्चु
उल्लमुननु बागदेलुसुकोटिनि
यूरक धनिकुल संभाषण ने
नोल्ल मायलनि देलिसि रज्जुपै
नुरग बुद्धि जेंदनेलनम्म ? ननु (क)

२. पलुक्कु मंन्विगानि बांध-

वुलु मरि बावमरदु लक्क लन्नत-
म्मुलु कलिमि जूचुवारु लेमिनि क-
नुल गानरारु यनुच्चु
दल्लुकोन्न वेतुकवारि मायल त-
गल जालनम्म, मरुमरीचि
कल्लनु जूचि नीरनुच्चु भ्रमसि
कंदुरा आदिपुर विहारिणि ननु ! (क)

३. कनकभूषणमुलु वेट्टि मरियु सो-

गसु जेसि पालु बोसि पें-
चिन तनुवु सतमु गाडु ; निर्मल

तन मिंचुकु लेदु यनुचुनु

अनुदिन मोनरिंचु सत्क्रिय नी

कनि पल्लिन, त्यागराज रक्षकि !

विनु मन्निप नीवनि येरिनि वेल्पुल वे-

रनि येंतुर ? त्रिपुरसुन्दरि ?

(क)

"KANNA TALLI" (Sāvēri)

Oh my mother ! When you are by my side to prop me, why should I worry myself ? When one has butter in his hand, why should he cry for ghee ?

I have realised that wealth, horses, huge buildings, etc owned by people are all unreal and that no protection can be given to one by others. I am not at all fond of the vain talk of the rich. Knowing that all these are māyā, why should one mistake a rope for a snake ?

' Sweet-tongued relations, brothers-in-law, sisters and brothers, are with us when we are in plenty ; they desert us when we are in poverty. Realising this, I cannot allow myself to fall a victim to their tricks. Will any one mistake a mirage for real water ?

This body adorned with golden ornaments and nourished with milk is not permanent. Seeing that there is not even an iota of purity, Tyāgarāja has dedicated all good work done by him every day to you and has regarded everything including devatas as yourself.

कल्याणि -- 'सुन्दरी नी दिव्य' -- आदि

प

सुन्दरि नी दिव्य रूपमुनु-जूड तनकु दोरिकेनम्म (सुं)

अ-

मन्दगमन नी कटाक्ष बलमो ?
मुन्दटि पूजाफलमो ? त्रिपुर (सुं)

च.

१. भुविलो वरमौ श्रीमदादि-
पुरमुन नेलकोन्न नी सोगसु विनि
सुविवेकुलैन ब्रह्मादि
सुरळ गुम्पुगूडि
कविवासरकु सेव कनुङ्गोन गळु-
गुना यनि करगुचु, मदिलो
दिविदत्तरमु बडुचु नुण्डगा
दीन जनार्तिहारिणि त्रिपुर (सुं)

२ कलिलो दीनरक्षकि यनि सभ
गलिगिन तावुन पोगडुदुनम्म
सललित गुण करुणा-
सागरि ! नीसाटि येवरम्म ?
अलसि वच्चिनन्दुकु नामनसु
हायिजेन्दुना यनि युण्डग, मरि
कलकलमनि सुरसतुळ वरुसगा
कोळुवु शुक्रवारपु मुहु त्रिपुर (सुं)

३. ननु गन्न तल्लि ! नाजन्ममु
 नाडु सफलमायेनम्म ; इपुडु,
 घन दरिद्रुनिकि पैकमुवले
 कनुल पण्डुवुगा
 वनजनयन ! येण्डु पैरुलकु
 जलमुवले शुभदायकि ! काम
 जनकुनि सोदरि ! श्रीत्यागराजु
 मनोहरि ! गौरि !

(सु)

"SUNDARĪ NĪ DIVYA " (Kalyāni)

Oh Tripurasundarī ! Is it the effect of your grace or the fruit of my past worship that I have been privileged to have darsanam of your divine form, while the wise Gods, having heard of the beauty of you who are at the sacred Ādipuri, feel worried and excited whether it would be possible for them to have the grand Sukravāra-darsana of yours ?

Having heard it proclaimed in congregations that in this yuga you are the protector of the distressed, I have rushed to you with great trouble in expectation of enjoying peace of mind.

Oh my mother ! I have to-day achieved the purpose of life in that I have feasted my eyes with your darsan and stand in the position of a poverty-stricken man coming by wealth, and of withering crops suddenly getting water.

आरभि - 'सुन्दरि निनु वर्णिम्प' - चापु

प.

सुन्दरि निनु वर्णिम्प ब्रह्मादि
सुरलकैन तरमा (सुं)

अ.

कुन्दरदने ! सनन्दनादि वन्दिते ! नेनेन्त ! त्रिपुर (सुं)

च.

१. कलकलमनु मुखकळलनु गनि
कळवल राजु भुविकि राडाये ;
चेलगु नी लावप्यमुनु गनि
यलनाडे वलराजु गानकपोये ;
निळुवरमगु नी गम्भीरमुनु गनि
जलराजु जडवेसुडाये ;
बलमैन धीरत्वमुनु गनि कनका-
चळडु ता शिलरुपुडाये ; त्रिपुर (सुं)

२. कनुलनु गनिसिगुबळि गण्डु
मीनुलु वनधि वासमु जेयनाये ;
जननि नी चिरुनव्वु कान्ति सोकि
शिवुडनुपममौ शुभ्रुडाये ;
मिनुकुसोम्मलचेलकान्तुल
मेरुपुल वनि निमिषमु निळुवदाये ,
कनकाङ्गि नी स्वरमुनु विनि वाणि म-
गनि जिहनु ता पूनिकाये ; त्रिपुर (सुं)

३. पावनमुनु जेयु बिरुदुनि गनि भक्त
 पापमु पारि पोनाये ;
 येवेळ नी दयचेत सत्कथलेळ
 काव्यमुलनु चयनाये ;
 मा वरुनिकि चेळेळनु सन्तोषमुन
 देवि पैडळ बल्कनाये ;
 भार्गिचि नी पादमुन त्यागराजु
 भावुकमनुकोननाये ; त्रिपुर

(६)

“SUNDARI NINU VARNIMPA” (Ārabhi)

Oh Tripurasundarī! When it is not possible even for Brahma and other Devas to describe you, how can I? Seeing the radiance of your graceful face, the moon dare not come to the earth. Seeing your exquisite beauty, Manmatha disappeared long ago; seeing the majesty of your pose, the ocean became stupefied and motionless; seeing your firmness, mount Meru became a rock; seeing your eyes, fishes became ashamed and betook themselves to the ocean; seeing the charm of your lovely smile, Lord Śiva became peerlessly white (pale); seeing the brilliance of your jewels and garments, lightning became unsteady, unable to stand even for a minute; hearing your sweet voice, Saraswatī had to take her abode in her husband's tongue; seeing your glory which purifies every thing, the sins of devotees had to flee away.

By your unceasing grace, poets have been able to produce lasting literary works; the wise and the holy have spoken of you as the sister of Śrī Mahāviṣṇu !

Meditating on your blessed feet, Tyāgarāja cherishes them as his treasure.

वेगड - 'सुन्दरि नन्निन्दरिलो' - रूपकम्

प.

सुन्दरि नन्निन्दरिलो-जूचि ओववम्म ! त्रिपुर (सुं)

अ.

सन्दडियनि, यिन्दुमुखि जालमु वद्म्म ; त्रिपुर (सुं)

च.

१. बाले पालितसुरबाले गमनजितम-

राले ! स्वकृताखिल-

लीले ! तिलकाङ्कितफाले ! नी भक्तियु मेले

नीदय रादेले तल्लि त्रिपुर (सुं)

२. बाणि विनुते शुक्पाणि !

वरशेष वेणि ललिते क-

ल्याणि ! साम्बशिवुनि राणि ! माधुर्य-

बाणि ! नम्मिति पूवोणि ! (सुं)

३. वारीशस्तुतगम्भीरि ! यादिपुरवि-

हारि ! कीनजनाधारि ! नगराजकु-

मारि ! दुष्कर्मविदारि ! त्यगराजु-

केरियुन्न त्रिपुर (सुं)

"SUNDARI NANNINDARILŌ." (Bēgada)

Oh Tripurasundari ! Pray, find me out in the crowd and
bless me ! Don't ignore me because it is all crowded here.
Why don't you show compassion ?

शुद्धसावेरि - 'दारिनि तेलुसुकोटि' आदि

प.

दारिनि तेलुसुकोटि त्रिपुरसुं-

दरि निन्ने शरणंति (दा)

अ.

मारुनि जनकुडैन मा दशरथ कु-

मारुनि सोदरि ! दथापरि ! मोक्ष (दा)

च.

१. अम्ब ! त्रिजगदीश्वरि मुखजितविधु-

बिम्ब ! यादिपुरमुन नेलकोनु कन-

काम्बरि ! नम्मिनवारिकभीष्ट व-

रंबु लोसगु दीनलोकरक्षकि !

अम्बुजभव पुरुहूत सनन्दन

तुम्बुरुनारदुलन्दरु नीदु प-

दंबुनु कोरि सदा नित्यान-

न्दांबुधिलो नोल्लाडुचुण्डु (दा)

२. महदैश्वर्यं मोसगि तोलि कर्म
गहनमुनु गोट्टि, ब्रोचु तल्लि !
गुह गजमुख जननि ! यरुण पंके-
रुहनयने योगिहृत्सदने !
तुहिनाचल तनया ! नी चक्कनि
महिमातिशयंबुल चेतनु यी-
महिलो मुनि गणमुल्ल प्रकृति वि-
रहितुलै नित्यानन्दुलै

(दा)

३. राजितमणिगणभूषणि ! मदगज-
राजगमनि ! लोकशङ्करि ! दनुज-
राजगुरुनिवासरसेव तन-
केजन्मफलमो ? कनुगोटिनि ;
आजन्ममु पेद्वुल तम मदिलो
नी जपमे मुक्तिमार्ग मनुकोन
राजशेखरुण्डगु श्री त्याग-
राजमनोहरि ! गौरि ! परात्परि !

(दा)

“DĀRINI TELUSUKONTI” (Suddha Sāvēri)

Oh Merciful Goddess ! Sister of my Srī Rāma ! I have now known the way to salvation and have sought refuge in you alone. I have learnt the path by following which Brahma, Indra and other Gods and devotees have reached the ocean of eternal bliss and swam in it, and I have found in you the

protector of the distressed and the fulfiller of the desires of those who have faith in you.

You are the mother that confers inestimable prosperity and wealth, that protects devotees, destroying the wilderness of their past karma. I have now understood how great sages of the world, by the glory of your grace, have freed themselves from the bondage of worldiness and attained eternal bliss.

That I have been privileged to witness the Friday worship of yours is due to my past lives' merits.

I have learnt why great men consider that your japam alone throughout one's life is the way to salvation.

Sangīta

Sādhakti-Sangīta-Prasamsā

Śuśhka-Sangīta-garhana

रीतिगौळ

‘ रागरत्न ’

रूपकम्

प.

रागरत्न मालिकचे. रंजिळुनट हरि, शत

(रा)

अ.

बागसेविनि सकल-भाग्यमोन्दुदामु रारे

(रा)

च.

नैगम षट्छात्र पुरा-णागमार्थ सहितमट

योगिवरुळु यानन्दमु-नोदेडु सन्मार्गमट

भागवतोत्तमुळु गूडि बाडे कीर्तनमुळु

त्यागराजु कडतेर-तारकमनि चेसिन शत

(रा)

"RĀGA RATNA MĀLIKA" (Rītigowla)

Srī Hari is resplendently shining with the garland of songs in hundred gems of Rāgas, composed by Tyāgarāja for his salvation from Samsāra. Come, we shall sing well and attain all the blessings. These songs contain the significance of the Vedas, the six Sāstras, Purānas and Āgamas. They show the path by which the great Yōgis attain bliss. The songs are sung by eminent Bhāgavatars in congregation.

श्री 'नामकुसुम' देशादि

प.

नामकुसुममुलचे पूजिंचे
नरजन्ममे जन्ममु-मनसा (ना)

अ.

श्रीमन्मानसकलकपीठमुन
चेलग-जेसिकोनि वरशिवराम (ना)

च.

नादस्वरमुनु वरनवरत्नपु
वेदिकपै सकललीलावि-
नोदुनि, परमात्मुनि, श्रीरामुनि
पादमुलनु, त्यागराज-हृद्भूषणुनि (ना)

"NĀMA KUSUMAMULACHĒ" (Srī Rāgam).

Oh Mind ! That human life is a really blessed life in which the Lord is installed on the golden throne of thought

and worshipped with flowers of His Holy names like Siva and Rāma.

Place Him, the reveller in the sport of Universe, the ornament of Tyāgarāja's heart, on the gem-bedecked seat of Swaras born out of Nāda and worship His holy feet with the flowers of His Names.

श्रीरञ्जनि -- 'सोगसुगा मृदङ्ग' -- रूपकम्

प.

सोगसुगा मृदङ्गताळमु जतगूर्चि निनु
सोक्कजेयु धीरुडेव्वडो (सो)

अ.

निगमशिरोरथमु गल्लिगन-निजदाक्कुलतो, स्वरशुद्धमुतो (सो)

च.

यति विश्रम सद्भक्ति विरति द्राक्षारस नवरसयुत
कृतिचे भजियिंचु युक्ति त्यागराजुनि तरमा ? श्रीराम ! (सो)

"SOGASUGĀ MRIDANGA" (Srīranjani)

Where is that great man who, to the accompaniment of Mridanga and Tāla, makes you delight and adores you with the songs which have words that convey the true spirit of the Upanishads, have correctness of the notes, rhythmic pauses, true devotion, dispassion, simplicity and elegance and the nine Rasas ? Is it possible for Tyāgarāja to do it ?

साळगभैरवी — 'संगीत शास्त्र ज्ञानमु' — देशादि

प.

संगीत शास्त्र ज्ञानमु-साहस्य सौख्यदमे, मनसा ! (सं)

अ.

शृङ्गाररसाद्यखिलसारपू-
रितरामकथानन्दाब्धियुत (सं)

च.

प्रेमभक्ति सुजन वात्सल्यमु
श्रीमद्रमावरकटाक्षमु
नेमनिष्ठयशोधन मोसंगुने
नेर्पु गल्यु त्यागराजु नेर्चिन (सं)

"SANGĪTA SĀSTRA GNĀNAMU" (Sālagabhairavī)

Music, as learnt and practised by discriminating Tyāga-rāja, when it has the blissful ocean of Rāmakathā full of all rasas for its subject, is capable of securing for one the bliss of Sārūpya, affection, devotion, attachment to good men, the Lord's grace, austerities, meditation, glory and wealth.

मुखारि 'चिन्तिस्तुत्ताडे' आदि

प.

चिन्तिस्तुत्ताडे यमुड्ड (चिं)

अ.

संततमु सुजनलेल्ल-सद्गजन जेयुट जूचि (चिं)

च.

१. शूल पाश धृत भट जालमुल जूचिमरिमी
कोलाहलमु छड्डुगु कालमाये ननुचु (चिं)
२. वारिधि शोषिम्प जेयु कूर कुंभजुनि रीति
घोर नरकादुल नणचु तारक नाममुनु दलचि (चिं)
३. दारि तेलियलेक तिरुगु-वारलैन चाळुनंटे
सारमनि त्यागराजु संकीर्तनमु बाडेरनुचु (चिं)

" CHINTISTUNNĀDE " (Mukhāri)

Seeing all the good men doing bhajana all the time ,
Yama has become anxious.

Looking at his emissaries armed with tridents and
nooses, Yama has begun to think that the time has come for
their enthusiasm to subside.

As people have taken to the Tārakanāma that destroys
the terrible hell, even as formidable Agastya dried up the
ocean, Yama has become anxious.

Yama has become anxious that even those, who wander
without knowing the true path and would thereby come to
him, are (now) singing the meritorious songs of Tyāgarāja

शंकराभरणम् - 'स्वरराग सुधारस'

आदि

प.

स्वररागसुधारसयुत भक्ति

स्वर्गापवर्गमुखा ; ओ मनसा

(स्व)

अ.

परमानन्दमनु कमलमुपै
बक मेकमु चेलगि येमि ? मनसा (स्व)

च.

१. मूलाधारज नादमेरुगुट
मुदमगु मोक्षमुरा ;
कोलाहल सप्तस्वर गृहमुल
गुरुते मोक्षमुरा ; ओ मनसा (स्व)
२. बहु जन्ममुलकु पैनि ज्ञानियै
बरगुट मोक्षमुरा ;
सहज भक्तितो रागज्ञान
सहिदुड मुण्डुरा ; ओ मनसा (स्व)
३. मद्दल ताल गतुल तेलियकने
मर्दिचुट सुखमा ?
शुद्धमनसु लेक पूजजेयुट
सूकर वृत्तिर ; ओ मनसा (स्व)
४. रजत गिरीशुड नगजकुं देलु स्व-
रार्णव मर्ममुल
विजयमुगल त्यागराजुदेहगे
विश्वसिद्धि देलुमुको ; ओ मनसा (स्व)

" SWARARĀGASUDHĀ " (Sankarābharanam)

Devotion associated with the ambrosia of Swara and Rāga is verily paradise and salvation, O Mind ! What is the

good of a crane and a frog trying to frolick over the lotus of Brahmānandam ! To know and realize the nature of Nāda, originating from Mulādhāra, is itself bliss and salvation. Likewise is a knowledge of the various resonant sthānas (parts of the body) from which emanate the glorious Saptaswaras. One attains salvation when he becomes a Jnāni after several births ; but he who has knowledge of rāgas along with natural devotion is indeed a liberated soul.

Can happiness be had merely by thumping without the least knowledge of mridangam, tālam, and gati ? Similarly a man doing worship without purity of mind is no better than a pig.

A deep knowledge of the secrets of the Swarārnava, imparted to Pārvaṭī by Lord Siva is possessed by blessed Tyāgarāja. Learn them from him, Oh Mind ! by approaching him with faith.

धन्याशि - 'संगीत ज्ञानमु' - आदि

प.

संगीत ज्ञानमु भक्तिविना-सन्मार्गमु गलदे ? मनसा ! (सं)

अ.

शृङ्गि नटेश समीरज घटज म-

तज्ज नारदादुल्लुपसिंचु

(धं)

च.

न्यायान्यायमुल्ल देलसुनु जगमुल्ल
मायामयमनि देलसुनु दुर्गुण
कायजादि षड्विपुल जयिंचु
कार्यमु देलसुनु, त्यागराजुनिकि (सं)

"SANGĪTA GNĀNAMU" (Dhanyāsi)

Knowledge of Sangīta (Music), bereft of devotion, is valueless and cannot secure salvation. The music practised by Bhaktas like Bhṛīngī, Natesa, Ānjaneya, Āgastya, Matanga and Nārada can alone secure it.

Tyāgarāja, who is able to distinguish between Nyāya and Anyāya, who knows that the world is Māyā and who knows also how to conquer the six inward enemies of man, Kāma etc., knows this matter well.

शंकराभरणम् — 'मरियाद' — आदि

प.

मरियाद गादुरा (म)

झ.

करुणाकर ! वारिनि वीरिनि-सरिजेसि चूचु चुंडुनदि (म)

च.

रागमु ताळमु रक्ति भक्ति ज्ञान
योगमु मरि अनुरागमु लेनि
भागवतुल्लदरशयनुले गानि
त्यागराजार्चित तारक चरित ! (म)

"MARIYĀDA GĀDURA" (Sankarābharanam).

Oh Merciful Lord ! It is not becoming of you to treat alike all and sundry. Bhāgavatas who have no knowledge of music (Rāga-Tāla), no real devotion and love, no Jnāna Yōga or sympathy live only an animal life !

देवगान्धारि -- 'सीतावर संगीत' -- आदि

प.

सीतावर ! संगीत ज्ञानमु धात त्रायवलेरा ! राम ! (सी)

अ.

गीताद्यखिलोपनिषत्सार-भूत जीवन्मुक्तुडगुटक (सी)

च.

आकाश शरीरमु ब्रह्ममने
आत्मारामुनिता सरिज्जुचु
लोकादुल्ल चिन्मयमनु सुस्वर-
लीलुडौ त्यागहाज सन्नत !

(सी)

"SITĀVARA SANGĪTA" (Dēvagāndhārī)

Oh the Great One, adored by Tyāgarāja who revels in 'suswara' and has direct vision of Ātmārāma who is none other than Brahman with his body of Ākāśa, and who realises that the Universe is Spirit ! To be qualified to be a jīvan-mukta, which is the teaching of the Gīta and all Upanishads, one must be blessed by Brahma with the gift of Sangīta Jnāna.

तोडि — ‘कद्दनुवारिकि’ आदि

प

कद्दनुवारिकि कहु कद्दनि मोरलनिड्ड
पेह्लमाटलु ने डबद्धमौनो ? (क)

अ.

अहंपु चेक्किळचे-मुहुगारुमोमुजुड
बुद्धि गलिगिनट्टि मा वद् रावदेमिरा ? (क)

च.

निहुर निराकरिंनि मुहुग दंबुर बट्टि
शुद्धमैन मनसुचे सुस्वरसुतो
बहुतप्पक भजियिंनु भक्तपालनमुसेयु
तद्दयशालिबि नीवु-त्यागराजसन्नुत (क)

“ KADDANUVĀRIKI ” (Tōdi)

They proclaim that for those who consider that He is, He is; will the words of the great become false now ?

Why don't you come before us who desire to see your beautiful face with cheeks shining like mirror ?

You are the compassionate Lord that protects those devotees who sing of you, casting off their sleep, taking a beautiful Tambura, with pure mind, with correct intonation of the swaras and without swerving from the path of tradition.

तोडि — ‘तप्पिब्रतिकि’ — रूपकम्

प.

तप्पिब्रतिकिपोव-तरमा P राम ! कलिलो (त)

झ.

मुप्पुन विषय तटाकमुन मुनुगक द्रुढमनसै (त)

च.

१. कंचुमोदलु लोहधन-कनकमुलु जूचि विष-
मंचु मरियु पेंचि कनुचु येंचि यंटनि मनसै (त)

२. नङ्गनाचुल मानगु-यंगवळमुल बागगु
मुंगुरुलु गनि यंतरङ्गमुननु थाशिंचक (त)

३. जाजिमळे मन्दार-सरोजमुलु मनसार
राजपथमुचे त्यागराजनुनुनि पूजिञ्चक (त)

"TAPPI BRATIKI" (Tōdi)

Is it possible in this Kali, Oh Rāma ! to escape, with a firm mind, from getting immersed in the dangerous tank of the senses, and survive ?

Is it possible to have a mind that can regard valuable metals as poison and potsherd ?

Is it possible to remain firm and unattracted at the sight of wily and beautiful women well dressed and with the charm of curly hair ?

Without adopting the right royal way and worshipping sincerely the Lord adored by Tyāgarāja with jasmine and other flowers, is it possible to escape getting immersed in the dangerous pond of the senses and survive in this Kali ?

उदयरविचन्द्रिका - 'एन्त नेर्चिन' - देशादि

प.

एन्त नेर्चिन, एन्त जूचिन, एन्त वारलैन कान्त दासुले (एं)

झ.

सन्ततम्बु श्रीकान्त स्वान्त सि-
द्धान्त मैन मार्गचिन्त लेनि वा (रें)

च

परहिंस परभामान्यधन परमानवापवाद
परजीवनादुलकनृतमे-भाषिञ्चेदरय्य, त्यागराजनुत्त (एं)

" ENTA NĒRCHINA ENTA JŪCHINA " (Udayaravichandrikā)

One, who has not bestowed constant thought on the right path that is after the heart of the Lord of Lakshmi, however learned, however extensive his Kshetrātanam (pilgrimage), and however great he may be, is bound to become a slave to women. Such a one is also liable to become addicted to vices like cruelty to others, coveting other's women and wealth, slandering others, living upon others and uttering lies.

सावेरि -- 'संसारलैते' -- आदि

प.

संसारलैते नेमैय्या ? शिखि-पिच्छावतंसु डेदुटनुण्डग (सं)

ज.

हिंसादुल्लेख रोसि-हंसादुल्लेख प्र-

शंस जेयुचु नेग्रोदु कंसारिनि नम्मुवार (सं)

च.

१. ज्ञान वैराग्यमुल्ल हीनमैनट्टि भव-

काननमुन दिरुगु मानचुडु सदा

ध्यान योगयुतुडै नीनाममु बल्कुचु

नानाकर्मफलमु दानमु जेयुवार (सं)

२. क्रूरपु योचनलु दूरुजेसि तन

दारपुत्रुल बरिचारकुल जेसि

साररुपुनि पादसारस युगमुल

सारसारिकु मनसार पूजिञ्चुवार (सं)

३. भागवतुल गूडि भोगमुल्लेख हरि-

के गाविपुचु वीणागानमुल्लतो

नागमचरुनि श्रीरागमुन बाडुचु,

त्यागराजनुतुनि बागुग नम्मुवार (सं)

"SAMSĀRULAITĒ" (Sāvēri)

It matters little if people are samsārikas, (leading family lives)

if they come to feel the presence of the Lord,

if they constantly believe in the Lord, refrain from (evils like) harming others, delight in the company of Sādhus and spend their time in praising the Lord,

if, even being in the world, which discounts Jñāna and Vairāgya, they take to Dhyāna yōga and chant the Lord's holy name, surrendering the fruits of all their karmas,

if they ceaselessly worship whole-heartedly the holy feet of the Blessed Lord, driving away all evil thoughts and making the members of their families do service to Him,

if they, with firm faith in the Lord, join the company of devotees, surrendering all pleasures as offering to Hari alone, and sing His praise with Srīrāga on the Vīṇā.

तोडि — 'कडतेर रादा' — देशादि

प.

कडतेर रादा ! मनस ! (क)

झ.

एडलेक भजन चेसि नी येडगल्यु निजपुदब्बरल देलिसि (क)

च.

खलचित्त लौकिकमने श्रुङ्खलमन्दु दगलकने युल्ल-
खलबडुनिकि निजदासुडै-वेलसिह्नु त्यागराजु माटविनि (क)

"KADATĒRA RĀDĀ" (Tōdi)

Oh Mind! Why do you not listen to the appeal of Tyāgarāja, the true devotee of Srī Krishna and get emancipated from the bonds of vicious worldliness by doing

incessant Bhajana and by using your knowledge in discriminating between the permanent and the impermanent (Satya and Asatya)?

Bhakti Māhātmya.

खरहरप्रिया — ‘चक्कनि राजमार्गमु’ — आदि

प.

चक्कनि राजमार्गमु लुण्डग

सन्दुल दूरनेल ? ओ मनसा ?

(च)

अ.

चिक्कनि पाळु मीगळ गुण्डग

छीयनु गङ्गासागर मेले ?

(च)

च.

कंटिकि सुन्दरमगु रूपमे, मु-

क्कटि नोट चंलगे नाममे ; त्यागरा-

जिंटने नेलकोन्नदि दैवमे, यिडु-

वंटि श्रीसाकेतरामुनि भक्तियने

(च)

"CHAKKANI RĀJAMĀRGAMU" (Kharaharapriyā)

Oh Mind ! While a good, royal road is available, why take to bylanes ? When good milk with cream is available, why should one go in for toddy ?

Devotion to Srī Rāmachandra of Ayōdhyā whose bewitching beauty is a feast for the eyes, whose blessed name

is on the lips of Lord Siva and who has taken his abode in the house of Tyāgarāja,—when there is this royal road to salvation, why take to bylanes?

सरस्वती - 'अनुरागमु लेनि' - रूपकम्

प.

अनुरागमु लेनि-मनसुन सुज्ञानमु राढु (अ)

अ.

घनुलैन यन्तर ज्ञानुल केरुके गानि (अ)

च.

वग वगगा भुजियिञ्चु वारिकि दसि थौरीति
सगुण ध्यानमुपैनि-सौख्यमु त्यागराजनुत (अ)

"ANURĀGAMU LĒNI" (Saraswatī)

The mind that is bereft of love (devotion) will not be blessed with the divine Jñāna. This maxim is well known to enlightened souls. Like unto the satisfaction of one who is served with a variety of dishes is the happiness of one who meditates on the Lord with attributes (Saguna Dhyāna).

तोडि -- 'एमि जेसिते नेमि' - चापु

प.

एमि जेसिते नेमि ? श्रीराम
स्वामि करुण लेनि वारिललो (ने)

भ.

काममोहदासुलै श्री रामुनि

कट्टु तेलियनि वारिललो

(ने)

च.

१. इम्मु कलिगिते नेमि ? इल्लालिकि

सोम्मु बेडिते येमि ?

कम्म विल्लु केळिनि देलिसि येमि ?

तम्मि कंटिवानि करुणलेनिवारिललो

(ने)

२. सबमु जेसिते नेमि ? कलिमिनि पुत्रो-

त्सबमु गलिगिते नेमि ?

भुविलोनन्यबीज जनिनुनि गोनि येमि ?

शिवकर श्रीरामुनि दयलेनिवारिललो

(ने)

३. मेडगट्टिते नेमि ? अन्दुन लान्दरु

जोड्डु गट्टिते नेमि ?

चेडियलनु मेप्पिच देलिसितेनेमि ?

ईड्डुलेनि रामुनि दयलेनिवारिललो

(ने)

४. राज्यमेलिते नेमि ? बहुजनुललो

पूज्युलैतेनेमि ?

आज्यप्रवाहमुतो नन्नमिळिते नेमि ?

पूज्युडैन रामुनि दयलेनिवारिललो

(ने)

५. गुरुवुतानैते नेमि कंटिकि मेनु

गुरुवै तोचिते नेमि ?

वरमन्त्रमन्युलकुपदेशिञ्चतै नेमि ?

वरत्यागराज नुनुनि दयलेनिवारिललो

(ने)

“ ĒMI JĒSITĒNĒMI ” (Tōdi)

Of what avail is anything done by people who have not been blessed with the Grace of Srī Rāma and by people who, being slaves to lust and other passions, are incapable of knowing and understanding the sāstraic commandments of Srī Rāma ?

What if they have house, properties and loaded their wives with jewels and what if they are adepts in sexual science, if they have not the Grace of the lotus-eyed one ?

What if they perform Yāgas, what if they beget sons to inherit their property, what if they adopt others' sons for that purpose, if they have not the Grace of the auspicious Srī Rāma ?

What if they build palatial houses and fit them up with rows of lights, what if they know the art of pleasing women, if they fail to get the Grace of the incomparable Srī Rāma ?

What if they rule over kingdoms and command the respect and regard of the public, what if they feed people with rich and sumptuous meals, if they do not get the Grace of the worshipful Srī Rāma ?

What if they attain the status of Gurus, what if, for the look, they appear grand and big, what if they initiate *others* in mantras, if they are not blessed with the Grace of Srī Rāma ?

बलहंस -- ‘इक गावलसिन’ -- आदि

५.

इक गावलसिन देमि मनसा ? सुखमुन नुडबदेमि ?

(इ)

अ.

अखिलाण्ड कोटि ब्रह्माण्ड नाथु

उन्तरङ्गमुन नेलकोनि थुंडग

(नि)

च.

१. मुन्दटि जन्ममुलनु जेसिन यष

वृन्द विपिनमुल का-

नन्द कन्दुडैन सीतापति

नन्दकयुतुडै थुण्डग

(नि)

२. कामादि लोभ मोह मद-

स्तोम तम्मुलकुनु

सोम सूर्य नेत्रुडैन श्री

रामचन्द्रुडे नी यन्दुण्डग

(नि)

३. क्षेमादि शुभमुलनु त्यागराज

कामितार्थमुलनु

नेममुन निच्चु दयानिधि

रामभद्रुडु नीयन्दुण्डग

(नि)

"IKA GĀVALASINA DĒMI " (Balahamsa)

Oh mind ! What more is wanted ? Why should you not be happy when the Lord of the whole Universe has firmly taken his abode in you, when Sītāpati, the root of all bliss, is ready with his sword to destroy the forest of your sins committed in previous births, when Srī Rāmachandra himself is by you with the sun and the moon as his eyes to dispel

the darkness of your Kāma, Krōdha, Lōbha, Mōha, Mada and other inward enemies, when the all-merciful Rāmabhadra is with you unfailingly to give you prosperity and look after your welfare and fulfil your desires ?

शुद्धबंगाल — ‘रामभक्ति’ — आदि

१.

राम भक्ति साम्राज्य मेमानुल कब्बेनो मनसा (रा)

अ.

आमानुल संदर्शन मत्यन्त ब्रह्मानन्दमे (रा)

च.

ईलागनि विवरिप लेनु ;
चाला स्वानुभव वेद्यमे ;
लीलासृष्टजगत्त्रयमने
कोलाहल त्थराज नुतुङ्गु (रा)

“RĀMABHAKTI SĀMRĀJYAMĒ” (Suddhabangāla)

The sight of those great souls who have been blessed with the kingdom of Rāmabhakti itself confers supreme Brahmānandam. This bliss does not admit of any description in words; it can only be realised by self-experience.

पन्तुवराळि — ‘अप्प रामभक्ति’ रूपकम्

५.

अप्प ! रामभक्ति येन्तो गोप्परा ; सा (य)

अ.

त्रिप्पटलनु वीचि कंठि-रेप्पवलेनु गावु मा

(थ)

च.

१. लक्ष्मी देवि वल्लुना ?

लक्ष्मनुण्डु गोळुचुना ?

सूक्ष्म बुद्धि गल भरतुडु

जूचि जूचि सोलसुना ? मा

(य)

२. शबरि येङ्गिलि निच्चुना ?

चन्द्रधरुडु मेच्चुना

ःबल स्वयंप्रभकु दैव—

मचल पदवि निच्चुना ? मा

(य)

३. कपि बारिधि दादुना

कलिकि रोट गडुना

अपराधि त्यागराजु

कानन्दसु हेच्चुना ? मा

(य)

"APPA RĀMABHAKTI" (Pantuvārāli)

How great and grand is Rāmabhakti, devotion to our beloved father Rāma ! It stops the wanderings of the mind and protects one as eyelids do the eye (involuntarily). Otherwise, will Lakshmi Devi come down on earth as Sita to love Rāma ? Will Lakshmana serve him ? Will sharp-witted Bharata long to be seeing him and get enraptured ? Will Sabari offer leavings to Him ? Will Lord Siva praise

him? Will the Lord bestow everlasting high status on Swayamprabhā? Can a monkey cross the ocean? Will a woman tie the Lord to a mortar? Will a defaulter like Tyāgarāja get increasing bliss?

कन्नड -- 'इदे भाग्यमु' -- त्रिपुट

प.

इदे भाग्यमु गाक-येमि युन्नदिरा ? राम ! (इ)

अ.

सदा नी पदपङ्कजमुल्लु
सम्मतमुग पूजिञ्जुवारि (कि)

च.

१. आश पाशमुलदेगोसि यन्निथुमदि
रोसि कर्ममु बासि ; निनु करुणा वा-
राशि यनि पूज जेसि दुस्सङ्गति
जेसि मेनुगासि जेंदक श्रीश !
देवाधीश ! निनु काशीशानुतुडनि
आश नीयेड कीश भक्तियु जेसिनवारि (कि)

२. सुंदर ! दशरथनन्दन ! हृदयार-
विंदमुन निञ्जुचि ; ताने ब्रह्मा-
नंद मनुभविचि , अदियुगाक
इंदुधर मोदलंदरिनि सुर
बृन्द भूसुर बृन्दमुल ता-
नेन्दुकनि यानंदमुग नी
यन्दुभावन जेंदु चुण्डुवारि (कि)

३. भोगि शयन ! नीचे गतियनि बटि

रागादुल तोड पूरित भव

सागरमुनु दादि , संततमुनु

यागपालन ! जागरूक ! स-

दागतिज हित ! योगिनुत ! वे-

दागमादुल वेगनुति निडु

भागवतुडगु त्यागराजुनि

(कि)

"IDĒ BHĀGYAMU" (Kannada)

This alone is the real blessedness to be coveted—to worship incessantly your lotus feet with the whole heart ;

to cast aside the bonds of desire, keeping the mind free from everything, giving up (fruits of) Karma and to worship you as the ocean of mercy ;

to be firmly and lovingly devoted to you, as one adored even by Lord Siva, without impairing health by associating with wicked people ;

to install you in the lotus of the heart, fix the entire mind on you to the exclusion of other gods of earth and Heaven and to enjoy the supreme bliss (Brahmānandam)!

to take you as the sole refuge, pray to you as the Vedas and Āgamas do and thereby cross the ocean of Samsāra which is beset with passions and desires.

Nāma Māhātmya

सौराष्ट्र

‘पाहि मां हरे’

रूपकम्

प.

पाहि मां हरे महानुभाव राघव

पाहि मां हरे महानुभाव राघव

(पा)

च.

१. पाहि रामयनुचु रेयु बगळु गोलिचिति

पाहि राम नीबनु सम्पदनु बलचिति

(पा)

२. पाहि रामयनुचु पारि पारि कोरिति

पाहि राम नाम मुक्ताफलमु लेरिति

(पा)

३. पाहि रामयनुचु भुविनि बा-गबुद्धिति

पाहि रामयनुचु गट्टि पट्टु बट्टिति

(पा)

४. पाहि रामयनुचु नीदु पदमु नम्मिति

पाहि रामयनुचु मनसु बागुग नम्मिति

(पा)

५. पाहि रामयनुचु नीदु पदमु बाळिति

पाहि रामयनुचु परमपदमु वेळिति

(पा)

६. पाहि रामयनुचु ध्यान परुड नैतिनि

पाहि त्यागराजविनुत भक्तुडैतिनि

(पा)

"PĀHI MĀM HARĒ" (Sowrāshtra)

Oh Rāghava! Oh Mahānubhāva! I have worshipped
you day and night, loved you as my wealth, and incessantly

sought you. I have secured the precious pearl of Rāma Nāma. I was born uttering Rāma Nāma and have steadfastly kept on to it. I have reposed my faith in your holy feet with a devout mind and sung their glory; desiring Paramapada, I have meditated on you and have become your devotee.

वराळि -- 'ईमेनु गळिगि' -- आदि

प.

ईमेनु गळिगिनन्दुकु सीताराम-नाममे बत्कवलेनु (ई)

झ.

कामादि दुर्गुणस्तोम पूरितमैन
पामरत्वमेगानि नेममु लेनट्टि (ई)

च.

१. संसारमुन ब्रोव दारिनि पर-
हिंसजेंदु किरातुडु
हंसरूपुल गति नडुग रामनाम प्र-
शंस जेसि युपदेशिऊच धन्युडु गादा ? (ई)

२. तापसि शापमिडगा, जलोरग
रूपमुगोनि युंडगा
तापमु सैरिधक तल्लडिल्लग शर
चापधरुनि नाम श्रवणमु ब्रोदलेदा ? (ई)

३. वरिराजु तेलियलेक बलुडैन म-

करिचेत गासि जेंदगा

अरलेक निजमुन आदि मूलमनग

वरदुडु वेगमे वच्चि ओवग लेदा

(ई)

४ आगम वेदमुल्लु दानलुडु गोंपो-

वगा , चतुरानुडु

त्यागराजनुत ! तारक नाम ! यनि

बायुग नुत्तिप भयमु दीर्घगलेदा ?

(ई)

“ĪMĒNU GALGINANDUKU” (Varāli)

Having taken this human body, which is prone to a life of indiscipline and rank material outlook, through the operation of lust, greed and other evil propensities, one should make proper use of it by taking to the chanting of the holy name of Srī Rāma (to save himself). When the hunter Vālmiki, who had been tormenting cruelly people on the way, prayed to the enlightened for being shown the right path, was he not initiated with Rāma Nāma and did he not become blessed ?

Was not the Apsaras who as the result of the curse of the Rishi had the form of a crocodile and was undergoing unbearable suffering, saved by Ānjaneya through the chanting of Rāma Nāma ?

When Gajendra was caught by the crocodile and cried to the Lord for help, addressing him as Ādi Mūlam (the Prime Source of all), did He not come to his succour at once

and protect him? When the Rākshasa carried away the Vedas and when Brahma appealed to the Lord for help, by praising the Tārakanāma, was not his fear dispelled?

सुपोषिणी - 'रमिञ्चुवारेवरुरा' - रूपकम्

प

रमिञ्चुवारेवरुरा ? रघूत्तमा ! निनु विना (र)

अ.

शमादिषड्गुणगणा ! सकलभुवनजनुललो (र)

च.

रामयने सुमर्ममु-रमयने शर्मसु लस-
दमर वरुलकञ्चेनो ? त्यागराजसन्नुत (र)

"RAMINCHUVĀREVARU " (Supōshinī)

Oh Raghūttama ! Who is there among the beings in the whole Universe who can transport one to transcendental joy but you? Even the shining Devas could not know the secret significance of your holy name, nor secure the wealth of bliss which it brings.

कापि - 'इन्त सौख्यमनि' - आदि

प.

इन्त सौख्यमनि ने जेप्पजाल ;
एन्तो येमो येवरिकि देल्लुसुनो (इं)

अ.

दांत ! सीताकान्त करुणा-

स्वान्त ! प्रेमादुलकै देहसुनु गानि (इं)

च

स्वररागलयसुधारसमन्दु

वररामनाममने कंड च-

क्केर मिश्रमु जेसि भुजिञ्चे शं-

करुनिकि देहसुनु त्यागराजविनुत ! (इं)

"INTA SOWKHYAMANI" (Kāpi)

It is not possible for me to describe the Ānandam one derives from the chanting of the Rāma Nāmam. Who knows its measure and quality? Only great and true devotees know it. Lord Sankara, who delights in drinking the nectar of music with the sugar-candy of Rāma Nāmam mixed, knows it well.

कापि - 'राम रघुकुल' - रूपकम्

प.

राम ! रघुकुल जलनिधिसोम ! लोकाभिराम ! (रा)

अ.

तामर बूलिकि नैननु-नी महिमल्लु देलिय वशमा ? (रा)

च.

१. शरणागतजनरक्षक सुरपाल मुखजितसुधा-

कर ! निन्न विभीषणुडु शरणनगाने

सुरमुनिजनवैरि सहोदरुडनु चुनुनेचक, नी-
बिरुडनु बोगडुनु लङ्का पुरपतिगा जेसिन श्री (रा)

१. सुरपूजितपद ! नीदु वररूपमु गन जालक
गिरिजा रिपुहर शं-कर सौमित्रि
धरजानिलतनय-विभाकरसुत दशवदनानुज
भरतुलु बोगडग तोम्मिदि-गुरिकि दिव्य दृष्टिनिच्चिन (रा)

२. जलजारुणचरणाऽसुरजलदाशुग ! श्री रघुकुल-
तिलकाद्धुतगुण शुभमुलु गल त्यागराज-
कुलपावन ! कलियुगमनु जुलकुनु नी तारकमु नि-
टलनेत्रुनि चेतनु वीनुल बल्कनु गाजेसिन (रा)

"RĀMA RAGHUKULA JALANIDHI" (Kāpi)

Is it possible for Brahma even to know your greatness and glory ?

When Vibhīshana sought your refuge, you, without minding that he was the brother of the enemy of Gods, sages and men, accepted him, proclaiming at the same time your general resolve to protect all who seek refuge (whatever may be other considerations), and made him Lankā-pati. You blessed Sankara, Sītā, Lakshmana, Ānjāneya, Pārvatī, Sugrīva, Bharata, Satrugna, and Vibhīshana with Divyachakshus (divine insight) to enable them to see your divine Rūpam. You also arranged that Sankara should utter in the ears of the men of this world your Tāraka Mantra.

मुखारि

‘चिन्तिस्तुन्नाडे’

आदि

प.

चिन्तिस्तुन्नाडे यमुङ्ग

(चिं)

See above pages 107-108

" CHINTISTUNNĀDE " (Mukhāri)

See above page 108

पन्तुवराळि

-

‘सारमे गानि’

-

चापु

प.

सारमे गानि यन्यमार्ग विचार मेटिके ? ओ मनसा

(सा)

भ.

वारु वीरु देलियलेक बल्कु

वार्तळु विननेले ? राम नाममु

(सा)

ख.

१. मारकोटि लावण्युडैन रघु-

वीरुनि नाम सुधारसमुननु

सारैकु बानमु जेसि जगद्वि-

हारुडै वैलयु नारायण

नारायण यनुचुनु वारमु

शरदम्बुद निभुडौ श्री

नारद मुनि बल्मीक जातुनेकि

गूरिमि नुपदेशिब्व लेदा

(सां)

२. परम पावनुनि शरणागतजन-
 परिपालनबिरुदांकुनि , सीता
 वरुनि नाम सुधारस पानमु
 निरत मुननु जेसि हरि हरि
 हरि यनुचु सन्ततम्बुनु
 सरियु लंनि कीर्तिगांचि देहमु
 परवशम्बु जेन्दि शुक्रब्रह्म
 परीक्षितु कोसग लेदा ? वादा ?

(सा)

३. सामगानलोलुडौ रजितगिरि
 धामुडैन त्यागराज शिवुडति
 नेममुतो नामामृत पानमु
 येमरकनु जेसि राम राम
 राम यनुचु सततमु
 श्रीमदादि गौरिकि शृङ्गारिकि
 या महिमल ना रहस्यमुल नति
 प्रेमनु युपदेशिञ्च लेदा ?

(सा)

"SĀRAMĒGĀNI" (Pantuvārāli)

Oh Mind ! Rāma Nāmam alone is the precious thing worthy to be coveted. Why bother with the thought of other paths, listening to the words of all and sundry ? Did not sage Nārada, who constantly drinks the nectar of Rāma Nāma and traverses the whole Universe with the name of Nārāyana on his lips, lovingly initiate Vālmīki with this mantram ?

Did not Suka Brāhma, who had drunk deep the nectar of Rāma Nāma, uttering the holy name of Hari, earning unequalled glory and losing himself (in transcendental bliss), give the mantra to Parikshit ?

Did not Lord Siva, delighting in Sāmagāna, the Lord of Kailās, with all earnestness, drink the nectar of Rāma Nāma, besides unceasingly uttering the holy name, initiate his beautiful consort, Pārvatī with the mantram, explaining its great efficacy and significance ?

सौराष्ट्र -- 'मेळु मेळु राम' -- आदि

प.

मेळु मेळु रामनामसुखमी धरलो मनसा
फाललोचन वारमीकादि बालानिलजादुलु साक्षिग (मे)

च.

१. निण्डु दाहमुकोन मनुजुलकु
नीरु द्रागिन सुखम्बुकंटे
चण्ड दारिद्र मनुजुलकु धन
भाण्ड मन्बिन सुखम्बुकंटे (मे)

२. तापमु सैरिञ्चनि जनुल कम्पुत
वापि थन्बिन सुखंबुकंटे दरि-
दापुलेक भयमन्दु वेळल
धैर्यमु गल्लु सुखंबुकंटे (मे)

३. भाकलि वेळल पञ्चमक्ष्य पर-
 माझ मज्जिन सुखंबु कंटे
 श्रीकरुडौ श्री रामुनि मनसुन
 चिन्तिंचु सुखंबुकंटे (मे)
४. सारहीनमौ क्रोध समयमुन
 शान्तमुगल्यु सुखंबुकंटे
 नेरनि मूडल्लकु सकलविद्या-
 पारमु देलियु सुखंबुकंटे (मे)
५. रामुनिपै निजभक्ति गलिगि गान
 रसमु देलिसिन सुखम्बुकंटे
 पामर चेलिमि सेयनिवारि
 भावमु लोनि सुखम्बुकंटे (मे)
६. चेयतगु वेदान्त विचारण
 चेयग गल्यु सुखम्बुकंटे
 बायक निर्गुणभावमु गलपर-
 ब्रह्मानुभव सुखम्बुकंटे (मे)
७. राजस तामस गुणमुल्ल लेनि
 पूजल्ल गल्यु सुखंबुकंटे
 राजशिखामणियैन त्याग-
 राजु कोसड्डु सुखम्बुकंटे (मे)

“MĒLU MĒLU” (Sowrāshtra)

Oh Mind ! the happiness that Rāma Nāma gives to one is
 positively higher than

the pleasure which a man of intense thirst derives on drinking water,

the pleasure which a man of dire poverty derives on coming by a treasure-chest,

the pleasure which people suffering from unbearable drought derive when they get nectar-like water in the well,

the pleasure which a helpless man in fright derives when he acquires courage,

the pleasure which a hungry man derives when he gets a sumptuous feast,

the pleasure which one derives in meditating upon Śrī Rāma, the bestower of prosperity,

the pleasure which a man in an undesirable angry mood derives when he calms down,

the pleasure which an utterly ignorant man derives when he suddenly acquires proficiency in all branches of knowledge,

the pleasure which a true devotee of Rāma with proficiency in music derives,

the pleasure which people, without associating with ignorant secular-minded people, derive from spiritual experience,

the pleasure which one derives after a successful Vedāntic inquiry,

the bliss which one derives from realization of **Nirguna Para-Brahma**,

the happiness which one derives from worship, free from taint of Rājasic and Tāmasic gunas, and

the happiness which was vouchsafed to Lord Siva. This fact is testified to by Lord Siva himself and sages like Vālmiki, Pārvaṭī and Hanumān.

देवामृतवर्षिणी - 'एवरनि' - आदि

प.

एवरनि निर्णयिच्चिरिरा निनेट्टलारायिच्चिरिरा ? नरवर ; (ए)

अ.

शिवुडनो माधवुडनो ? कमलभवुडनो ? परब्रह्मनो ? नि (ने)

च.

शिवमन्त्रमुनकु माजीवमु, मा-

धव मन्त्रमुनकु राजीवमु यी

विवरमु देलिसिन घनुलकु ओक्केद

वितरणगुण ! त्यागराजविनुत ! (ए)

"EVARANI NIRNAYIMCHIRIRĀ" (Dēvāmritavarshinī)

What do people determine you to be and how do they worship you ? As Siva, as Mādhava, as Brahma, or Para-brahma ? I prostrate before those wise ones, who found the solution by picking out and combining the soul of each of the two mantras—Mā from Siva Mantra (Panchākshara) and Rā from Nārāyana Mantra (Ashtākshara).

पूर्णचन्द्रिका -- 'तेलिसि रामचिन्तनतो' -- आदि

प.

तेलिसि रामचिन्तनतो नामसु सेयवे ओ मनसा ! (ते)

अ.

तलपु लल्लि निलिपि निमिषमैन
तारक रूपुनि निज तत्वमुलनु (ते)

च.

१. रामायन चपलाक्षुल पेह
कामादुल बोर वार वेह
रामायन ब्रह्ममुनकु पेह
आमानव जननार्तुछु दीह (ते)
२. अर्कमनुचु जिह्नेडु तर पेह
मर्कटबुध्दु लेट्टु दीह ?
अर्कुडनुचु भास्करनिकि बेह ; कु-
तर्कमनेडु अन्दकारसु दीह (ते)
३. अजमनुचु मेषमुनकु बेह
निजकोरिक लेला गीडेह ?
अजुडनि बागीश्वरनिकि बेह
विजयसु गल्लुनु ; त्यागराजनुनुनि (ते)

"TELISI RĀMACHINTANATŌ" (Pūrnachandrikā)

Mind! chant the Lord's name with understanding and thought of Rāma, stopping the wanderings of the mind (closing the gates of the mind) at least for a minute and realising the true significance of the form of the great Redeemer.

'*Rāma*' is the name for woman also. If when uttering that word, your mind dwells on that object, you will have only to wrestle with lust and other passions. But '*Rāma*' is the name for Parabrahmam also, and if your mind dwells on it, while uttering the word, your life's ills will come to an end.

'*Arka*' is the name for the poisonous tree. By thinking of that object while uttering the word, how can your restless (monkey) mind get controlled? '*Arka*' is the name for the sun also. If you visualise him when uttering the word, your tendency to disputation and ignorance will vanish.

'*Aja*' is the name for a goat. If you think of it only when uttering the word, how can your true desires be fulfilled? '*Aja*' is the name for Brahma also. If you think of him when uttering the word, you will be blessed with victory.

खरहरप्रिया — 'राम नीयेड प्रेम' — मध्यादि

प.

राम ! नीयेड प्रेम रहितुल्लु

नामरुचि देखुसुना ? ओ सीता

(रा)

भ.

कामिनि वेसदारिकि साध्वी नडत

लेमैन देखुसुना ? यारीति सीता

(रा)

च

तनसौख्यमु तानेरुगक योरुलकु

तगु बोधन सुखमा ?

धनमगु पुलि गोरुपमैन

त्यागराजनुत शिशुवु पाळु गलगुन ?

(रा)

"RĀMA NĪYEDA PRĒMA" (Kharaharapriyā)

Will the man that is devoid of devotion to you know the sweetness of your holy name ? Will a *man* in the garb of a *woman* realize the character of a chaste woman ? Will milk come forth for the child from a tiger which has put on the mask of a cow ? Could people, who have no self-realization try to preach to others ?

कानड

-

‘सुखि येवरो’

-

देशादि

प.

सुखि येवरो रामनाम-सुखि येवरो

(सु)

अ.

सुखि येवरो सुमुखि येवरो ?

अखिल सारमगु तारक नाम !

(सु)

च.

सत्यमु दप्पक सकल लोकलकु

भृत्युडे दैव मेदमु लेक

नित्यमैन सुस्वरपु गानमुतो

निरन्तरमु, त्यागराजनुत !

(सु)

"SUKHI YEVARŌ" (Kānada)

Who is the blessed and happy one that enjoys the bliss of Rāma Nāmam which is the best of all mantras calculated to save men from bondage?

Who is that blessed one, who unflinching from truth, serves all humanity and who, without disregard or hatred towards other Gods, sings always Rāma Nāma, with music associated with fixed and pure swara?

श्री - 'नाम कुसुम' - देशादि

प.

नाम कुसुममुलचे बूजिंचे .

नर जन्ममे जन्ममु ; मनसा

(ना)

See above page 105

"NĀMA KUSUMAMULACHĒ" (Śrīrāga)

O Mind ! Human life itself becomes blessed if one worships the feet of Rama with the flowers of His Name.

See above pages 105-106

मध्यमावती - 'रामनामं भजरे' - आदि

प.

रामनामं भजरे मानस

(रा)

च.

१. दोङ्गरीति तिरुगङ्गनेल श्री-
रङ्गनि पदमुल कौगिलिञ्चुकोनि (रा)
२. एक्कडैन हरियोक्कडनुवु मदि-
चक्कतनमुगनि सोक्कि सन्ततमु (रा)
३. एन्दुबोक राकेन्दुमुखुनि तन-
यन्दु जूचि फलमन्दु गोरु श्री (रा)
४. देहमेत्ति सन्देह पडक वै-
देहि भाग्यमा देहि देहियनि (रा)
५. साधु सज्जनुल्ल बोध चेत भव-
बाध मानवले साधकम्बुतो (रा)
६. दीनुडैन पन्धानुडैन विनु-
मनुरागमुन मेनोसङ्गि श्री (रा)
७. राग रहित जन भागधेयुनि वि-
ना गति येव्वरे त्यागराजनुत (रा)

" RĀMA NĀMAM BHAJARĒ " (Madhyamāvati)

Oh Mind! Take the holy name of Sri Rāma and chant it.

Why roam about like a thief?

Embrace the blessed feet of Lord Rāṅganātha and chant his name.

Wherever you may be, seek Srī Hari as the only God, get lost in his marvellous beauty and chant his name.

Stop wandering, see in you the Lord, with charming face like the moon, ask of him what you want and chant His name.

Having secured the rare human body, dispel all doubts, pray that you may be blessed with mukti and chant His name, addressing him as Vaidehi's fortune.

Following the teachings of the stainless Great Ones, do your Sādhana and get rid of the disease of Samsāra, chanting the name of the Lord.

Be you helpless or wise, offer your body to the Lord with love and devotion.

Besides Srī Rāma, the ideal and the fortune (Bhāgyam) of the good and the wise, who have conquered greed, anger, lust, etc., there is no refuge for one.

जनरञ्जनी - 'स्मरणे सुखमु' - देशादि

प.

स्मरणे सुखमु रामनाम

नरुडै बुट्टि नन्दुकु ; नाम

(स्म)

झ.

वर राज योग निष्टुलौ-वारिकानन्द मन्देट्टु

(स्म)

च.

रामनाम श्रवणमु वल्ल

नाम रूपमे हृदयमु निण्डि

प्रेम बुट्ट जेयग लेदा ? नि-

ष्काम त्यागराजु सेयु नाम

(स्म)

"SMARANĒ SUKHAMU" (Janaranjani)

For one born as man, the chanting of the holy Rāma Nāma, in the way the desireless Tyāgarāja does, is itself happiness; and for Rāja Yōgis it is bliss (ānandam). Does not the constant hearing of Rāma Nāma transform the Nāma itself into a glorious form, filling the heart with love divine?

अठाण — 'भजन सेय रादा' — रूपकम्

प.

भजन सेय रादा ? राम ! (भ)

अ.

अज रुद्रादुलकु सतत मात्म मंत्रमै न राम (भ)

च.

१. करुळु बङ्गारु वल्व कटिनेन्तो मेरयग
चिरु नळुळु गल मोगमुनु चिन्तिच्चि चिन्तिच्चि (भ)

२. अरुणाभाधरमुन-सुरुचिर दन्तावलिनि
मेरयु कपोलयुगमुनु निरतमुननु दलचि दलचि (भ)

३. बागुग मानस भव-सागरमुननु दरिम्प
त्यागराजु मनविनि विनि-तारकमगु रामनाम (भ)

"BHAJANA SĒYA RĀDA" (Ātāna)

Oh! Mind! Why can you not make Rāma Bhajana which is the great mantra constantly meditated upon by

Brahma, Rudra and other Gods? Thinking always in the mind the smiling face of Srī Rāma adorned with golden cloth, shining with ruby-hued lips, beautiful white teeth and glossy cheeks; why can you not listen to the appeal of Tyāgarāja to make Rāma Bhajana with the redeeming Rāma Nāma, which will enable you to cross the ocean of Samsāra.

तोडि . - 'हरियनुवानि' - आदि

प.

हरियनुवानि सरियेव्वरे ?

हरियनुवानि सरियेव्वरे

(ह)

च.

१. पल्लविधमुल तलपुल्लरोसि

निलवरमगु भक्तियुजेसि

मलयनि मतमेदमुगोसि

(ह)

२. करगुत्तु मदिलो गामिच्चि हरि

चरणमुल्लनु हृदयमुनुंचि

वरशुकमुख धनमनि येच्चि

(ह)

३. ई सुख मेरुगनि जन चेलिमि

वासुकि विसमे मरिक्कलिमि निज

दासुल संभाषण बलिमि

(ह)

४. नी जपमुन हृदयमु वेग

राजिळ्ळनु जेसिन त्याग-

राज नुतुनि पेरुल बाग

(ह)

"HARI YANUVĀNI" (Tōdi)

Who is equal to one who chants the name of Hari, driving out of the mind various thoughts that arise, maintaining steady devotion, casting away discordant religious differences, earnestly longing and pining, installing the holy feet of Lord Hari in the heart, regarding them as coveted wealth as sage Suka and other great saints did, treating as the snake's poison the company of those who do not appreciate the happiness above mentioned, and treating as real wealth conversation with genuine devotees and getting transported to ecstasy on meditating on the names of one adored by Tyāgarāja.

BHAKTA MĀHĀTMYA

SĪTĀ

श्रीरङ्गनि - 'सरियेव्वरे श्री जानकी' - देशादि

प.

सरि येव्वरे ? श्री जानकी ! नी (स)

अ.

परमात्मुनिकै गडिदेरि सदा-
सिशलिच्चुटकु चेरि कोलिचन नी (स)

च.

वनमन्दु भयङ्करमैन ता-
वुन निस्तुननि मनुसु देलिसि
कनकाङ्गि यन्दन्दुन राज सुखम्बुनु
गहग जेसितिवे, त्यागराजनुत ! (स)

"SARIYEVVARĒ SRĪ JĀNAKĪ" (Srī Ranjani)

You are matchless. You have qualified yourself perfectly in associating with Paramātmā Srī Rāma to serve him by constantly keeping him in prosperity. You have chosen to follow him to the dreadful forest and provide him in every place with royal comforts and pleasures.

कांभोजि -- 'मा जानकि' -- देशादि

प.

मा जानकि चेष्ट बट्टग-महाराज वैतिवि

(मा)

अ.

राज राजवर राजीवाक्ष विनु

रावणारि यनि राजिल्लु कीर्तियु

(मा)

च.

कानकेगि थाङ्ग मीरक माया-

कार मुनिचि शिखि चैतने युण्डि

दानवुनि वेंटने चनि यशोक्तह मूलनुंङि

वानि माटलकु गोपगिचि कंट वधियिच्चकने युंङि

श्री नायक ! यशमु नीके कल्या-

जेय लेदा ? त्यागराजपरिपाल

(मा)

"MĀ JĀNAKĪ" (Kambhōji)

Oh Rāma ! You have become great and famous by taking the hand of our Sītā (in marriage), and have acquired,

thereby, the glory of being Rāvana's vanquisher. She accompanied you to the forests, as ordained by you, she left her real form beside Agni (the fire) and took a Māyā form to follow the Rākshasa Rāvana; stayed under the Asōka tree; though offended at his words, desisted from killing him (by her indignant look) and wanted to leave the credit of killing the enemy only to you.

कलकंठि -- 'श्री जनकतनये' -- आदि

प.

श्री जनकतनये ! श्रितकमलालये ! (श्री)

अ.

राजन्नवमणिभूषणे ! श्री
रघुरामसति सततं मामव (श्री)

च.

शतवदनाद्याशरजलधरानिले
नतमानवमानससत्सदने
शतमखकिरीटलसन्मणिगणनीरा-
जितचरणे त्यागराजाचिते (श्री)

"SRĪ JANAKATANAYĒ" (Kalakanthi)

Oh Daughter of Janaka, the blessed abode of refugees !
Oh Consort of Srī Raghu Rāma, bedecked with shining
gem-ornaments ! Pray, protect me always ! You are the

wind that destroys the clouds of demons like the hundred-headed Rāvana; you are the indweller of the hearts of devotees; your feet shine with the lustre of gems set in the crown of Indra.

शहान - 'देहि तव पद' - आदि

प.

देहि तव पदभक्तिं वैदेहि ! पतितपावनि मे सदा (दे)

अ.

ऐहिकामुष्मिकफलदे ! कमलासनानन्यजवरजननि ! (दे)

च.

१. कलशवाराशिजनिते ! कनकभूषणलसिते !
कलशजगीतमुदिते ! काकुस्थराजसहिते ! (दे)

२. अखिलाण्डरूपिणि ! अलिकुलनिभवेणि
मखसंरक्षणराणि ! मम भाग्यकारिणि (दे)

३. शरणागतपालने ! शतमुखमददमने
तरुणारुणाब्जनयने त्यागराजहृत्सदने (दे)

"DĒHI TAVA PADA" (Sahāna)

Oh! Vidēhī, Redeemer of the fallen! Pray, vouchsafe to me constant devotion to your blessed feet. Oh! the giver of temporal and spiritual benefits and the mother of Brahma and Manmatha! Oh! Devī born of the ocean;

adorned with golden jewels, delighted by the musical chanting of Agastya; Oh! the consort of Srī Rāma! The whole Universe is your form. Your hair is beautifully black as the bee. You are the queen of the protector of (Viśvā-mitra's) yāga; you are the cause of my fortune; you protect those that take refuge in you. You are the destroyer of the arrogance of the hundred-headed Rāvana. You have beautiful, red lotus eyes and dwell in the heart of Tyāgarāja.

खरहरप्रिया — 'मित्रि भाग्यमे' — आदि

प.

मित्रि भाग्यमे भाग्यसु सौ-

मित्रि भाग्यमे भाग्यसु (मि)

अ.

चित्र रत्नमय शेषतल्पमन्दु

सीतापतिनि युनिचि यूचु सौ- (मि)

इ.

बागुग विन्त रागमुल नालापसु

सेयग मेनु पुलकरिचग

त्यागराज नुतुडगु श्रीरामुनि

तत्त्वार्थमुनु पोगडि जूचु सौ- (मि)

"MITRI BHĀGYAMĒ" (Kharaharapriyā)

Lakshmana's fortune is unique. He had the rare privilege of rocking Srī Rāma in gem-bedecked seshatalpa

and of getting thrilled when rare rāgas were being sung to the delectation of Srī Rāma, praising the Tattvārtha (of the Lord's) incarnation.

वसन्तवराळि -- 'पाहि रामदूत' -- रूपकम्

प.

पाहि रामदूत जंगत्प्राणकुमार ! मां (पा)

अ.

वाहिनीशतरण ! दशवदनसूनुतनुहरण ! (पा)

च.

१. तरुणारुणवदनाब्ज तपनकोटिसंकाश !
करधृतरघुवरसुचरण ! कलिमलाभ्रगन्धवाह ! (पा)

२. घोरसुरवारान्निधिकुम्भगतनय कृतकार्य !
पारिजाततरुनिवास ! पवनतुल्यवेग ! (पा)

३. पादविजितदुष्टग्रह ! पतितलोकपावन !
वेदशाल्मनिपुणवर्ध ! विमलचित्त सततम् (पा)

४. करुणारसपरिपूर्ण ! कांचनाद्रिसमदेह !
परमभागवतवरेण्य ! वरद ! त्यागराजनुत ! (पा)

"PĀHI RĀMA DŪTA" (Vasanta Varāli)

Oh Rāma's Messenger! Bless me. You have crossed the ocean and killed Rāvana's son, (Akshayakumāra). Your

lotus-like face shines like the fully risen sun. You are as brilliant as myriad suns. You hold the blessed feet of Srī Rāma in your hands. You are the wind to disperse the cloud of the sins of the iron age. You are like Agastya to the ocean of dreaded Rākshasas. You always carry out (successfully) whatever task is assigned to you. Oh! Dweller under the Pārijāta tree! You move as fast as the wind. You conquer evil spirits by the strength of your feet. You are the redeemer of sinners. You are well-versed in the Vedas and Sāstras. You are the best of beings; you are the pure-minded. You are full of compassion. You have a body which resembles in hue Mount Meru. You are the foremost among the Lord's devotees. You are a giver of boons.

पूर्णललिता — 'कलुगुना पदनीरज' — आदि

प.

कलुगुना पदनीरज सैव ? गन्धवाह तनय (क)

अ.

पल्लुमारु जूचुचु ब्रह्मानन्दुडै
वरगे भक्ताग्रेसर ! तनकु (क)

च.

वेकुव जामुन नीकरमुन निडि
श्रीवान्तुडमृतस्नानमु जेसि
पाकमुलनु श्रीरङ्गेशु-
नि कर्पणमु जेसि ता सी-

ता करमुलचे भुजिचि निनु सा-

त्वीक पुराण पठन जेयमने

साक्रेतपतिनि सर्वाधारनि

प्राकटमुग त्यागराजनुतुनि गन

(क)

"KALUGUNĀ PADA NĪRAJA" (Pūrṇa Lalita)

Oh Vāyutanaya! Shall I ever be privileged to witness your service to the Lord? You are foremost among devotees, who shines with Supreme Bliss as the result of the frequent Darsana of the Lord!

Can I also have the fortune to see directly the Lord of the Universe, Srī Rāma, passing through his daily routine of getting up early morning, having his Āmruta Snāna, holding your hand, offering Bhōga to Srī Rangesa, partaking of the prasāda through Sītā's blessed hands and commanding you to read the holy Purāna?

मुखारि

—

‘एतनि ने’

—

रूपकम्

प.

एतनि ने वर्णितुनु ? शबरी भाग्य

(ने)

अ.

दांतुल बरकान्तलु जगमन्त निडि युण्डग

(ने)

अ.

कनुलार सेविचि कम्मनि फलमुल नोसगि

तनुनु पुलकरिच पादयुगमुलकु प्रोक्कि

इनकुलपति समुखम्बुन पुनरावृत्तिरहित पद-

मुनु बौदिन त्यागराजनुतुरालि पुण्यमुनु (एं)

"ENTANI NĒ" (Mukhāri)

How can I adequately describe the rare fortune and merit that Sabarī had, while scores of the great wives of the sages in the world had them not. She was privileged to see the Lord directly to her heart's content, offer Him delicious fruits, prostrate before His holy feet with body in thrill and attain freedom from rebirth in the presence of the Lord Himself.

हुसेनि - 'विनतासुत' - आदि

प.

विनतासुत रारा ना विनुति गैकोनरा (वि)

अ.

घननागपाशंडुल खण्डिच रारा (वि)

च.

१. अमरेष्टुनि गेलिचि नीवसुतमु देखि
बिमल कीर्ति वहिचि वेलसिल्लन बीरा (वि)

२. हरिकि वाहनमौ मायय्य वेग रारा नी-
सरियौ भक्तुनि ब्रोव समयमिदि रारा (वि)

३. त्यागराजनुतुनि दासुडौ धीरा
नागाशन निन्नु विना गतियेव्वररा (वि)

"VINATĀSUTA" (Husēni)

Come, O Vinatāsuta (Garuda) and accept my praise.

Come to cut asunder the heavy serpent fetters (with which I, Prahlāda, am bound).

○ Hero who shines with spotless glory, having conquered the lord of the angels and brought nectar !

Come quickly, O my Lord who is the vehicle of Vishnu. This is the time (for you) to protect one who is your equal in devotion.

○ brave one who feeds on serpents, the servant of the Lord adored by Tyāgarāja, who else but you is my refuge ?

कापि - 'सुन्दर दशरथ' - आदि

प.

सुन्दर दशरथनन्दन वन्दन मोनरिचेदरा (सुं)

च.

१. पङ्कजलोचन धरजा-

यङ्कमुन वेळुङ्ग गनि (सुं)

२. परमदयाकर शुभकर

गिरिश मनोहर शङ्कर (सुं)

३. करमुन गोडुगिडुकोनि सो -

दरु भरतुडु करगग गनि (सुं)

४. सुगुण्डनिलतनयुडु गव-
य गवाक्षुलु गोलुवग गनि (सुं)
५. घटज वसिष्ठ मृकण्डुज
गौतमादुलु बोगडगनि (सुं)
६. भकलङ्कमुख त्यागराजुनु ब्रोचिन
अव्याजकरुणासागर (सुं)

"SUNDARA DASARATHA" (Kāpi)

Oh Bewitcher of people ! Son of Dasaratha ! I prostrate immediately before you. I see before me Sītā Devī shining in your lap, Bharata holding an umbrella in his hand for you, virtuous Ānjaneya standing by your side, Vānaras serving you, Agastya, Vasishṭha, Mārkaṇḍeya, Gautama and other sages praising you. Oh Ocean of mercy that protects Tyāgarāja !

खरहरप्रिया — 'पकल निलबडि' — त्रिपुट

- प.
पकल निलबडि गोलिचे मुच्चट बाग देलप रादा ? (प)
- अ.
चुक्रल रायनि गेर मोमुगल
सुदति सीतम्म सौमित्रि रामुनि किरु (प)

च.

तनुवुचे वन्दन मोनरिक्कु चुन्नार ?

चनुवुन नामकीर्तन सेयुचुन्नार ?

मनसुन दलचि मैमरचि युन्नार ?

नेनरुचि त्यागराजुनितो , हरि हरि ! मीरिर्नु (प)

"PAKKALA NILABADI" (Kharaharapriyā)

Pray! can you not enable me to visualise well the beautiful way in which you constantly stand by the Lord on either side and serve him? Oh charming Sītā and dutiful Lakshmana! Do you prostrate before him with your bodies? Do you sing his holy name with love? Do you meditate on him forgetting yourselves?

BHAKTA LAKSHANA

बेगड - 'भक्तुनि चारित्र्यसु' - आदि

प.

भक्तुनि चारित्र्यसु विनवे, मनसा ! सीताराम (भ)

झ.

(आ) सक्तिलेक ता गौरुचु जीव-

न्मुक्कुडै यानन्दसु नोन्दु (भ)

च.

१. जपतपमुल ता जेसिति ननराडु ; अदिगाकमरि
कपटात्सुडु मनमै बल्कराडु ;

उपम तनकु लेक युण्डवले ननि

यूर यूर तिरुगग रादु ;

चपल चित्तुडै यालु सुतुलपै

सारेकु भ्रम कारादने हरि

(भ)

२. भव विभवमु निजमनि येंचगरादु , अदिगाक मरि

शिव माधव मेदमु जेयगरादु ;

भुवनमन्दु दाने योग्युडननि

बोंकि पोट्ट साकग रादु ;

पवनारमज धृतमौ सीतापति

पादमुल्लु येमर रादनु हरि

(भ)

३. राजस तामस गुणमुल्लु गारादु ; अदिगाकनु भ-

व्याजमुननु रालेदनगारादु ;

राजयोग मार्गमु नी चित्तमु

राजूत्तुट विडवग रादु ;

राज शिखामणियैन त्याग-

राज सखुनि मरव रादने हरि

(भ)

“ BHAKTUNI CHĀRITRAMU ” (Bēgada)

Oh Mind ! Listen to the good conduct of a devotee of Sītārāma, who without attachment to sense-pleasures, seeks him, becomes a jīvanmukta and enjoys supreme bliss.

He (the Bhakta) should not boast of having done japa and tapas; he should not behave and speak with a hypocrite's mentality ; he should not wander about with the

ambition that there should be no equal to him ; he should not be fickle-minded and be deluded by his attachment to wife and children ; he should not regard worldly prosperity as real ; he should not entertain any differential attitude between Siva and Vishnu ; he should not earn a living by posing that he is the only honest and qualified man in the world ; he should not allow himself to be unmindful of the blessed feet of Srī Rāma, the prop of Ānjaneya ; he should not allow himself to be swayed by Rājasic and Tāmasic qualities ; he should not expect His grace without earning and deserving it ; he should not give up his attempts to prepare his mind for the path of Rāja Yōga ; he should never forget Srī Rāma - the Rāja Sikhāmani.

कापि -- 'अतडे धन्युडुरा' -- चापु

प.

अतडे धन्युडुरा ओ मनसा ! (अ)

अ.

सततयानसुत धृतमैन सीता-
पति पादयुगमुतु सततमु स्मरिथिंचु (न)

च.

१. वेनुकडीक तनमनसु रञ्जिल्लग
घनमैन नामकीर्तन पढुडैनट्टि (थ)

२. तुम्बुरुवले तन तम्बुर बट्टि द-
याम्बुधि सन्निधानम्बुन नटियिंचु (न)

३. सायकु सुजनल बायक तानु नु
पायमुननु प्रोह्नु हायिग गडपु (न)
४. उल्लपु तापमु चल्लजेसि यन्नि
कल्लनि येच्चि सल्लापमुन नुण्डु (न)
५. करिबरदुनि तत्वमेरुगनु मरिगिंचु
अरिषड्वर्गमुलन्दु बरवलेक दिरुगु (न)
६. आर्तिनि मरियु व्रतिनि दोलगिंचु
कीर्तिगल्लिन राममूर्तिनि नेरनम्मु (न)
७. कल्लगनि निज विप्रकुलमुन जन्मिंचि
निळुवरमगु मुक्तिफलमुनु जेकोन्न (न)
८. कर्मनिष्ठुडैन धर्मशीलुडैन
शर्म रामनाममर्ममु डेलिसिन (य)
९. कासुवीसमुलकोसमु यासतो
वेसमु धरियिंचि मोसमु जेन्दनि (य)
१०. अन्दमुगा नाममन्दरुजेसिन
सुन्दर रामुनियन्दु लक्ष्यमुबेट्टु (न)
११. इन्नि पाटुलकु सर्वोन्नत सुखमु
मुन्न यनुभविंचुकोन्न वाडेवडो (अ)
१२. राजस जनुलतो दा जतगूडक
राजिल्लु श्री त्यागराजनुनुनि नम्मु (न)

"ATADE DHANYUDURĀ" (Kāpi)

He alone is blessed who constantly meditates on the lotus feet of Srī Rāma, the refuge of Ānjaneya, who unflaggingly engages himself in Nāmasankīrtana to his heart's delight, who dances in the presence of the Lord, singing like Tumburu with Tambura in hand, who spends his time cheerfully, always keeping the company of the good; who shakes off all worries from his mind and keeps himself hilarious, realising that all else is unreal, who wards off the six inward enemies, greed, lust etc. which hide the real truth of the Lord from his vision, who reposes his entire faith in Srī Rāma who has the glorious reputation of being the dispeller of men's distress and worldliness, who having had the advantage of the Brāhman birth has secured the ever-lasting fruit of salvation, who has known the real significance of the holy name of blessed Srī Rāma, the strict observer of Sāstraic injunctions and upholder of Dharma, who does not put on false garbs out of greed for money and who does not deceive himself, who fixes his mind on the beautiful form of Srī Rāma during congregational worship, (bhajana), who attains supreme bliss early as a result of all the strenuous efforts above-mentioned and who, without associating with Rājasic people, reposes his faith in Rāma.

वराळि - 'करुण येलागंटे' - आदि

प.

करुण येलागंटे नी विधमे ; कल्याणसुन्दरराम !

(क)

अ.

परमात्मदु जीवात्मदु योक्तै
बरगुचुंढु भक्तपराधीनुनि (क)

च

१. अनृतं बाडडु अल्पुलवेडडु ;
सुनृपुल कोलवडु सूर्युनि मरवडु (क)
२. मांसमु मुट्टडु मधुवुनु द्रागडु ; पर-
हिंसल सेयडु येरुकनु मरवडु (क)
३. मूडीषणमुल वाडडु ; जीव-
न्मुवतुडै तिरुगु मुदमुनु जूपडु (क)
४. वंचन सेयडु परलतो बोंकडु
चच्चल चित्तुडै सौख्यमु विडुवडु (क)
५. साक्षियनि देलिसि यंडु लक्ष्यमु विडुवडु कं-
जाक्षुनि त्यागराजरक्षकुडैनवानि (क)

"KARUNA ĒLAGANTĒ" (Varāli)

The grace of the Lord who is at the service of that devotee of His who realises the oneness of the Paramāṭma and the jīvāṭma manifests itself in the following manner:—

The recipient will not utter a lie, will not approach low people with requests, will not serve even kings, will not forget (to worship) the sun, will not eat meat, will not drink, will not injure others, will not give up learning, will not have the three desires (for wife, wealth and progeny),

will not exhibit any exultation even should he become a jīvanmukta, will not prove deceitful or treacherous, will not be fickle-minded and make himself unhappy, will not swerve from his aim, believing full well that the Lord is eternal witness.

Asad-Bhakti-Garhana

खरहरप्रिया — 'राम नीयेड प्रेम' — देशादि

प.

राम ! नीयेड प्रेम रहितुलकु

नामरुचि देखुसुता ? ओ सीता

(रा)

See above pages 140-141

" RĀMA NĪYEDA PRĒMA " (Kharaharapriyā)

See above page 141

शहान

'ऊरके गलगुना'

चापु

प.

ऊरके गलगुना रामुनि भक्ति ?

(ऊ)

अ.

सारेकुनु संसारमुन जोच्चि

सारमनि येंचुवारि मनसुत

(नू)

च.

१. आलु सुतुलु जुटालु वरस द-
नालु गाय फलालु कनक ध-
नालु गल विभवमुल गनि यस्थिर-
मुलने भाग्यशालुलकु गाक (यू)
२. मंचि वारिनि बोडगांचि सन्ततमु से-
विंचि मनवि नालगिञ्चि यादरि सा-
धिञ्चि सर्वमु हरियंचु देलिसि भा-
विञ्चि मदिनि पूजिञ्चु वारिकि गाक (यू)
३. राजसगुणयुक्त पूजल नोनरिध्वक
अजसनुत ! त्यागराजुनि जिह्वपै
राजिल्लु वरमन्त्र राजमुनु स-
दा जपिञ्चु महराजुलकु गाक (यू)

"ŪRAKĒ GALGUNĀ" (Sahāna)

Can Rāma Bhakti be had easily by those who always cherish in their minds that worldly life is the ideal to be coveted? It must be difficult of attainment except for those blessed souls who regard family, relations and material wealth as evanescent, those who have the darsana of pious men, serve them constantly, listening to their instructions, meditate in their mind on Hari, realizing that He is in everything and thus attain salvation and those fortunate people, who discarding worship charac-

terised by Rājasa Guna always chant the holy jewel of the mantras, which sanctifies the tongue of Tyāgarāja.

मध्यमावर्तित - 'नलिनलोचन' - चापु

प.

नलिनलोचन निवृ गाक यन्युलनम्मि-
नरजन्म मीडेहना ?

(न)

अ.

जलत्रासकुलभूषण ! सुभाषण ! स-
ज्जनपोषण जनकसुतारमण !

(न)

च

१. कोङ्कवंटि ध्यानमु जेसिन दन
कोरिक् गोणसागुना ?
दोंगमगनि भक्तिमीर नम्मिटे मवि
त्रोवजूपनेर्चुना ?
गङ्गलोनि योडनु नम्मि भव-
सागरमु दाटवच्युना ?
नंगनाचुल शरणमनुटचेत य-
नंगुडु ज्ञानोपदेशमु जेसुना ?

(न)

२. परमवन्ध्यकु बालुबेरुगु बोसिवे जंटि
पाळु गळुग नेर्चुना ?

नेर धनमुल्ल दायदुलकिचित्ते

नेनरुमाट गल्लगुना ?

एरुवु वेसि यूसरभूमि वित्तिते-

ने मैन फल्लिचुना ?

वरमैन पेह कल्लगु गङ्गराविकि

वन्दन मोनरिञ्चिते ब्रोव नेरुना ?

(न)

. ३. सोगसैन बूरुगुल्लु बेंचिते

सुरसफल्लमु लिच्चुना ?

भाग्यमु गल तिरुमच्चन विभवमु

परिचारकुल कब्बुना ?

राग लोभमुल्लतो दपमु जेसिते ब-

रगति गल्लग नेरुना ?

त्यागराजसन्नुत ! सद्गुण स-

त्यस्वरूप ! निर्विकार ! परात्पर !

(न)

"NALINA LŌCHANA" (Madhyamāvati)

○ Lotus-eyed Lord! Will any human being attain salvation by reposing faith in others except you?

If one does spurious contemplation like a crane; will his object (of attaining salvation) be fulfilled?

If a woman places implicit faith in a lewd paramour, will he be able to show her the right path?

Can one cross the ocean of Samsāra with a small river-craft?

If a man becomes a slave to wily wicked women, will Manmatha (at whose prompting he has become a victim) initiate him in Jñāna Yōga ?

If a sterile woman is fed with milk and other nutritious food, will she secrete milk ?

However generously you may give wealth to Dāyādis, will they show affection to you ?

However much you may manure and sow a barren land; will it yield anything ?

However much you may prostrate before a Gangarāvi tree, will it be able to save you (like the holy peepul tree) ?

If you grow nice-looking silk-cotton trees, will they yield sweet fruits ?

Can attendants and servants have the glory of the grand abhishekam (intended for Gods) ?

If one does Tapas with attachment and avarice, will he attain salvation ? O you embodiment of truth, the pure and supreme Being !

नायकि - 'कनुगोनु सौख्यमु' - रूपकम्

प.

कनुगोनु सौख्यमु कमलजुकैः गन्तुना ?

(क)

अ.

दनुज वैरियु रामुनि दय गल्गिन नतनि बिना ?

(क)

च.

तनुवोकचो मनसोकचो दगिन वेषमोकचो निडि
जनुल नेचुवारिकि जयमौने ? त्यागराजु (क)

"KANUGONU SOUKHYAMU" (Nāyaki)

Is the blessedness of having direct darsanam of Srī Rāma, which Tyāgarāja had, possible even for Brahma ? It can be had by one, only if he has the Lord's grace.

With body in one place and mind elsewhere, putting on the appropriate garb—those who cheat the public,—will success be theirs ?

साळगभैरवि -- 'पदवि नी सङ्गक्तियु' -- आदि

प.

पदवि नी सङ्गक्तियु गलगुटे (प)

अ.

चदिवि वेदशास्त्रोपनिषत्तुल
सत्त देलियलेनिदि पदविया (प)

च.

१. धन दार सुतागारसंपदुल्ल
धरणीशुल चेलिमि थोक पदविया ? (प)

२. जपतपादि यणिमादि सिङ्गुलचे
जगमुल नेचुट यदि पदविया ? (प)

३. रागलोभयुतयज्ञादुलचे
भोगमु लब्धुट यदि पदविया ? (प)

४. त्यागराजनुतुडौ श्री रामुनि
तत्त्वमु देलियनि दोक पदविया ? (प)

"PADAVI NĪ SADBHAKTIYU " (Sāṭaga Bhairavi)

One attains real status, only when he has true devotion to you.

Is it a status to be learned in Vedas, Sastras and Upanishads without knowing and realising their essence ?

Is it a status to be possessed of wealth, wife, progeny and house and be associated with kings as friends ?

Is it a status to impose on the world by display of Japa, Tapas and Siddhis ?

Is it a status to secure enjoyments through yāgas conducted with desire and avarice ?

Is it a status to be ignorant of the divine character of Sri Rāma ?

यदुकुलकाम्भोजि - 'अदि कादु भजन '

आदि

प.

अदि कादु भजन , मनसा !

(अ)

अ.

एदलो नेंचु टोकटि पय्येद गल्लिनचो नोकटि

(अ)

च

गोष्प तनमुकै यास

कुत्सित विषय पिपास

मेष्पुलकै बहु वेसमिडि

उप्पतिळेदरु ; त्यागराजविनुत !

(अ)

"ADI KĀDU BHAJANA" (Yadukulakāmbhōji)

Oh Mind ! That is not Bhajana. It is one thing to do contemplation with the mind and quite a different thing to fix it on external sense objects. It is not Bhajana to hanker after greatness, to thirst for low sensual enjoyments, to put on false garbs for the approbation of people and go on merrily.

धेनुका - 'तेलिय लेरु' - देशादि

प.

तेलियलेरु, राम ! भक्तिमार्गमुनु

(ते)

अ.

इलनन्तट दिरुयुजुनु गळुवरिंचेदरु गानि

(ते)

च.

वेगलेचि नीट मुनिनि भूति बूसि

वेळ्ळनेचि वेलिकि श्वायनीयुलै

बागपैक मार्जन लोळुलै-

रेगानि त्यागराजविनुत

(ते)

"TELIYALĒRU" (Dhēnukā)

They can never know the path of devotion, they can only roam about and dream about it, those who with the sole purpose of earning money, put on the guise of worthy men, wake up and bathe early in the morning, smear their bodies with ashes and count with their fingers.

बिंदुमालिनी - 'एन्त मुद्दो' - आदि

प.

एन्त मुद्दो ? एन्त सोगसो

एवरि वल्ल वर्णिप तगुने ?

(ए)

See above pages 8-9

"ENTA MUDDŌ" (Bindumalinī)

See above page 9

कुन्तलवराळि -- 'कलिनरुलकु' -- देशादि

प.

कलिनरुलकु महिमळु देलिपि येमि फलमन लेदा ?

(क)

भ

इल्लु वेलयु वर वृषभादुल कटु-

कुल रुचि देलियु चन्दमुगानि

(क)

च.

दार सुतुलकै धनमुनकै गुरु
 पेरुलकै बहु पेह तनमुकै
 सारेकु भक्त वेसमु गोनुवारिकि
 तारकनाम ! श्री त्यागराजार्चित (क)

" KALINARULAKU " (Kuntalavarāli)

Have not the wise said that there is no purpose gained by speaking to the worldly-minded of the Kali-age the glories of the Lord ? It is like expecting bulls to appreciate the taste of *aval* (parched and flattened rice). Such people put on the garb of a devotee only for the sake of their family, wealth, property and for name and fame and for earning status.

श्रीमणि — ' एमन्दुने ' — देशादि

प.

एमन्दुने विचित्रमुनु ? इल्लोन मनुजुल्लुन (दे)

अ.

नीमन्त्र महिम नेरुगलेक
 सामान्युलै पल्केदरुनीतो (ए)

च.

तामसंबुचेत तत्त्वसुवल्लुबु
 कामदासुलै करुणमालि मदिनि
 भूमि संचरिचि पोडुनिपुचुनु
 तामे पेइलट ; त्यागराजनुत ! (ए)

"YEMANDUNĒ" (Srīmani)

What shall I say to you of the wonderful ways of men in this world? Without knowing the glory of your Mantra, they speak of it as if it is an ordinary thing. Full of Tamas, slaves to lust, with a mind devoid of compassion, they go about, thinking themselves great, and dabble in spiritual lore, with a desire only to fill the stomach.

Formal Worship, Rituals etc, Condemned.

आभोगि - 'मनसु निलप शक्ति' - आदि

प.

मनसु निलप शक्ति लेक बोते
मधुर घंट विरल पूज येमि जेयुनु (म)

अ.

घन दुर्मदुडै तामुनिगिते
कावेरि मन्दाकिनि यदु ब्रोचुनु ? (म)

च.

सोमिदम्म सोगसुगांड्रोरिते
सोमयाजि स्वर्गाहुडैनो ?
कामक्रोधुडु दंपबोनर्चिते
गाविरक्षिंचुनो ? त्यागराजनुत ! (म)

"MANASU NILPA SAKTI" (Abhōgi)

If one is unable to control and concentrate his mind, will any amount of worship with sweet bell and flower

conducted by him be of any avail? How can a bath in the Kāverī or the Gangā save one, if he is eaten up with arrant haughtiness? •

If a Sōmayāji's wife runs after beautiful paramours, will he become fit for the heaven (through the Sōma yāga conducted by him with her)?

If a man who is a slave to lust and anger does tapas, will such tapas save him?

रीतिगौळ - 'परिपालय परिपालय' - आदि

प.

परिपालय परिपालय परिपालय रघुनाथ (प)

च.

१. तनुवे नीकनुवैन स-
दनमौरा रघुनाथ (प)

२. स्थिर चित्तमु वर वामी-
कर पीठमु रघुनाथ (प)

३. सुपदध्यानमु गङ्गा
जलमौरा रघुनाथ (प)

४. इभपालक यमिमानमु
शुभचेलमु रघुनाथ (प)

५. घन कीर्तिनि बल्कु वा-
सनगन्धमु रघुनाथ (प)

६. हरिनाम स्मरणमुल्ल
विरुतामर रघुनाथ (प)
७. तोलि दुष्कृत फलमेळ गु-
गुल्ल धूपसु रघुनाथ (प)
८. नीपादभक्तिये प्रोहु
दीपम्बगु रघुनाथ (प)
९. ने जेयु सुपूजाफलमु
भोजनमलु रघुनाथ (प)
१०. एडबायनि नायेड गलगु सुखमु
विडमौरा रघुनाथ (प)
११. निनु जूचुटे धन दीपारा-
धनमौरा रघुनाथ (प)
१२. पूजाविधिनेज त्याग-
राज कृतमु रघुनाथ (प)

"PARIPĀLAYA PARIPĀLAYA" (Rītigowla)

Oh Raghunātha! Protect me.

My body is your favourite abode, my steadfast mind is the golden throne, (āsana), my meditation of your blessed feet is the holy Gangā water (for abhishekam), my loving devotion is the garment (vastram) for you, my praise of your great glory is sweet-smelling sandal paste (gandha) for you, my chanting of your sacred name is the full-blown

lotus flower (pushpa), the effect of the past misdeeds is the burning of the incense before you (dhūpa), my devotion to your holy feet is the all-day light burning before you (dīpa), the fruit of my devout worship is the offering (naivedya) for you, the permanent happiness that I derive is the tām̐būla for you, your darsana (seeing you) is itself dīpārādhana (waving of light). This is the true worship done by Tyāgarāja.

नलिनकान्ति - 'मनवि आलर्गिच' - देशादि

प.

मनवि नालगिञ्च रादटे ?

मर्म मेल्ल देल्पेदने ; मनसा ! (म)

झ.

घनुडैन रामचन्द्रुनि

करुणान्तरङ्गमु देलिसिन ना (म)

च.

कर्मकाण्ड मताकृष्टुलै , भव-

गहन चारुलै ; गासि जेदग

गनि मानवावतारुडै

कनिपिञ्चि नाडै नडत ; त्यागराजु (म)

"MANAVI NĀLAGINCHA" (Nalinakānti)

Oh Mind ! Why can't you listen to the request of one like myself who has known the noble Rāmachandra's compassionate heart ? I shall tell you the whole secret. Seeing the suffering of those who have been drawn in by the rituals prescribed by the Karmakānda of the Vedas and of

those who have been wandering in the forest of Samsāra, he has shown himself in a human incarnation to show the path.

शङ्कराभरणम् - 'मनसु स्वाधीनमैन' - रूपकम्

प.

मनसु स्वाधीनमैन याघनुनिकि

मरिमन्त्र तन्त्रमुलेल ?

(म)

अ

तनुतु तानु गादनि येञ्चुवानिकि

तपसु चेयनेल दशरथबाल !

(म)

च.

१. अत्रि नीवतुचु येँचिनवानिकि

याश्रम भेदमुलेल ?

कल्लुगट्टु मायलनि येँचुवानिकि

कान्तल भ्रमलेल ! दशरथबाल !

(म)

२. आजन्ममु दुर्विषयरहितुनिकि ग-

तागत मिकयेल ?

राजराजेश ! निरञ्जन ! निरुपम !

राजवदन ! त्यागराजविनुत !

(म)

"MANASU SVĀDHĪNAMAINA" (Sankarābharanam)

To the great one who has control over his mind, where is the need for other mantras and tantras ? For one who realises that he is not the body, where is the need for making penance (tapas) ? For one who has realized that everything is only yourself, where is the need for differentiation

in āsramas (status in life)? Will one, who considers the whole universe as Māyā, be deluded by the charm of women? To one who has been throughout life free from vicious sense-enjoyments, what need is there to be worried with the cycle of birth and death?

जयमनोहरी - 'नीभक्तिभाग्य' - रूपकम्

प.

नीभक्तिभाग्यसुधानिधि नीदेदे जन्ममु ? (नी)

झ.

भूभारमु गानि सुरभूसुरलै जनिचिन (नी)

च.

वेदेक्तम्बौ कर्ममु वेतगल्गु गतागतमौ
नादात्मक त्यागराजनाथाप्रमेय ! सदा (नी)

"NĪBHAKTI BHĀGYA" (Jayamanōharī)

Oh! Embodiment of Nāda, Oh Incomprehensible one ! That life alone is life which is privileged to swim constantly in the blessed ocean of devotion to you. Be he born as Sura (god) or a Bhūsura (Brahman), (without such devotion), he is only a burden to the earth. Mere observance of Vedic rituals will only increase distress, entailing the cycle of birth and death.

कर्याणि — ‘वच्चुनु हरि’ — आदि

प.

वच्चुनु हरि निन्नूजुड-वच्चुनु हरि निन्नूजुचि
मेच्चुनु हरि निन्नूजुचि (व)

अ.

कुत्तिसत विषयादुल-जच्चुरीति येच्चि नीवु
हेच्चुगानु मा स्वामिनि-मच्चिकतो नुतिथिम्पु (व)

ब.

१. श्रीरनि सीतारामाव-तारुनि सकललोका-
धारनि निजभक्त मन्दारुनि नुतिथिम्पवद्य (व)

२. धन्युनि वेरुपुल्लो मूर्धन्युनि प्रतिलेनि ला-
वण्युनि परमकारुण्युनि नुतिथिम्पवद्य (व)

३. ये जपतपमुलकु राडु-याजनादुलकु राडु
राजिगा नुतिथिचु-त्यागराजनुतुनि नीवेळ (व)

“VACHCHUNU HARI” (Kalyāṇi)

Lord Hari himself will come down to see you. Seeing you, He will feel elated.

Realising how indulgence in sensual enjoyments brings in only death and the like, lovingly sing the praise, in ever increasing measure, of my Lord, the heroic Śrī Rāma, the prop of the Universe, the fulfiller of devotees' desires, the blessed one, the Supreme among Devas, of incomparable beauty, the All-merciful one,

Lord Hari does not so easily respond to Japa, Tapas and Yagna as He does to fervent prayers and to praises of His Glory.

असावेरी - 'समयमु देलिसि' - चापु

प.

समयमु देलिसि पुण्यमु लार्जिंचनि
कुमति युण्डियेमि पोयि येमि (सम)

अ.

शमततोडि धर्ममु जयमेगनि
क्रममुतो मनविनि विनवे, यो मनस! (सम)

च.

१. सारमौ कवितल विनि वेरिंवाडु
सन्तोष पडियेमि पडकेमि ;
चेरेडेसि गुड्डिकल्लु बागुग
तेरचि येमि तेरवकुण्डिन नेमि (सम)

२. तुरकदीथिलो विप्रुनिकि बानकपूज
नेरयजेसि येमि चेयकुंडियेमि ;
धरनीनि धनकोटलकु यजमानुड
ताब्रतिकि येमि द्ययमैन नेमि (सम)

३. पदमु त्यागराजनुतिनिपै गानिदि
पाडियेमि पाडकुंडिन नेमि ;
एदमु श्रीरामभक्तियु लेनि नर जन्म
मेत्तियेमि येत्तकुण्डिन नेमि (सम)

"SAMAYAMU DELISI" (Asāvērī)

If, with a due sense of the appropriate, one does not acquire Punya, what does it matter, if that thoughtless fool lives or is dead ?

Listen properly, O Mind ! Dharma done with quietude will surely be successful.

It is quite immaterial whether a madman is or is not pleased at hearing good poetry.

It is of no consequence whether blind eyes, however large, remain open or closed.

It is of no value if a *Pānaka Pūjā* for Brahmans is done in Muhammadan quarters:

It is immaterial whether on earth a millionaire, who does not give, lives or is dead.

It is immaterial if a song which does not relate to Srī Rāma is or is not sung.

It is immaterial whether one takes a human body or not, if in his heart there is no devotion to Srī Rāma.

धन्यासि - 'ध्यानमे वरमैन' - आदि

प.

ध्यानमे वरमैन गङ्गा स्नानमे ; मनसा

(ध्या)

ध.

बाननीट मुनुग मुनुग लोनि-वध्वन द्रोहमनु कर बोना ?

(ध्या)

च.

परधन नारीमणुलनु दूरि
परनिन्दल परहिंसल मीरि
धरनु वेलयु श्रीरामुनि गोरि
त्यागराजु देल्लमुकोन्न राम (ध्या)

"DHYĀNAMĒ VARAMAJNA " (Dhanyāsi)

The Rāma Dhyāna (meditation of Srī Rāma) is itself the most efficacious Gangā-Snānam, (bath in the holy Ganges).

Any number of plunges in the waters will not remove the stain of deceit and treachery.

The Dhyānam should be made with a mind that loathes the coveting of others' wealth and women, and is not prone to injure others by word or deed and whole-heartedly longs for Srī Rāma.

नोटि -- 'कोटिनदुल्लु' -- आदि

प

कोटिनदुल्लु धनुष्कोटिलो मुंडग
येटिकि तिरिगेदवे ? ओ मनसा ! (को)

क.

सूटिग, श्यामसुन्दरमूर्तिनि
माटि माटिकि जूचे महाराजुलकुं (को)

च.

गङ्ग नूपुरम्बुननु जनिच्चनु ;

रङ्गनि कावेरि गनि राजिळ्ळनु ;

पोङ्गुनु श्रीरघुनाथुनि प्रेमतो

बोगडे त्यागराजु मनवि विनवे

(को)

" KÖTINADULU " (Tōdi)

Oh Mind ! Listen to the counsel of Tyāgarāja, the great devotee of Srī Raghunātha. For those fortunate souls who constantly and directly see the beautiful form of Rāma, crores of holy rivers are present at Dhanushkoti (the tip of Rāma's bow) itself, rivers like Gangā with its source at the Lord's feet and the Kāverī deriving its glory from Srī Ranganātha; why should one wander from place to place (on Tīrtha yātra) ?

जयमनोहरी

-

‘यज्ञादुलु’

-

आदि

प

यज्ञादुलु सुखमनु वारिकि समु-

लझानुलु गलरा ? ओ मनसा !

(य)

अ.

सुज्ञान दरिद्र परम्परुल

सुरचित्तुलु जीवात्म हिंसगल

(य)

च

बहु जन्मम्बुल वासन गुतुलै

अहि विष सम विषयाकृष्टुलै

बहिरानुलै, त्यागराजु

भजियिनु श्रीरामुनि देलियक

(य)

"YAGNĀDULU" (Jayamanōharī)

Oh Mind ! Are there people who can match in respect of ignorance those that declare that sacrifices conduce to happiness ?

Those who are given to the performance of sacrifices are devoid of wisdom, are demonical in their mentality and are inclined to be cruel to animals.

Carrying with them the tendencies of innumerable past births, attracted by sense enjoyments which are highly poisonous and always attached to external objects, they do not realize (the nature of) Srī Rāma worshipped by Tyāgarāja.

स्वरहरप्रिया -- 'नडचि नडचि' आदि

प.

नडचि नडचि चूचेरयोध्या नगरमु गानरे (न)

अ.

पुडमिमुत सहायुडै चेलंगे
पूणुनि आत्मारामुनि गूडि याड (न)

ब.

अट्टेकल्लु गूर्चि तेरचि सूत्रमु
बट्टि वेलिकि वेषधारुलै ;
पुट्टु चावुलेनि तावु देलियक
बोगडेदर त्यागराजविनुतिनि (न)

"NADACHI NADACHI" (Kharaharapriyā)

To be happy in the company of Srī Rāma, the Perfect and Self-exultant Lord, who shines with Sītā, people walk and walk to distant Ayōdhyā, but do not see the Lord there (due to lack of real devotion). Similarly, people praise the Lord without knowing the path which secures redemption from birth and death, putting on the false cloak, opening and closing the eyes alternately and rolling rosary in hand.

सावेरी - 'बलमु कुलमु' - रूपकम्

१.

बलमु कुलमु येल राम-भक्ति कारणमु
वेलयु सकलसिद्धिलेळ-वेंट वच्चुगानि मेनु (ब)

च.

१. नीट काकि मीनु मुनुग-निरत मुदयस्नानमा
तेट कनुंलु कोङ्गगूर्च-देव देव ध्यानमा (ब)
२. पत्रमुल्लु मेयु मेक-बलमैन युपासमा
चित्र पक्षु लेगय सूर्य चन्द्रलकु साम्यमा (ब)
३. गुहल वेष कोट्ट लुण्टे-गुणमुकल्लु मौनुला
गहन मुननु कोतुलुंटे-घनमौ वनवासमा (ब)
४. जङ्गमुल्लु बल्लुकुण्टे सङ्गतिगा मौनुला
भङ्गमु मुय्यनि बाल्लु-यपुडु दिगंबरुळा (ब)
५. वल्लु त्थागराज वरदु वर भल्लु सेयु भक्ति
वल्लु सकल जनुलकेल्ल चेळ्ळिन कासौनुगा (ब)

"BALAMU KULAMU" (Sāvērī)

What is the use of mere bodily strength and high birth?

As the inevitable result of Rāma Bhakti, a man naturally acquires all siddhis.

Crows and fish always dive into water: Can it be taken as sacred morning ablution?

Cranes keep their eyes shut. Is it divine meditation?

Goats feed on *patra* (sacred leaves, Tulasi etc.). Is it indicative of devout fast?

Birds soar high: Can they compare with the Sun and the Moon?

If ordinary people in Sādhus' garb happen to be in a cave, can they be taken to be really great sages?

Can monkeys in the forest be taken as leading meritorious *Vanavāsam* (hermit's life)?

If beggars in the garb of Saivite devotees (*Jangams*) are silent, can they be taken as genuine *Mounis*?

If children go about uncovered, could they be taken as *Digambaras*, Sādhus who have abandoned even clothing?

The devotion of the real Bhaktas of Srī Rāma, the saviour of Tyāgarāja, is acceptable to all people as a current coin.

नारायणगौल - 'दर्शनमु सेय' - झंप

ष.

दर्शनमु सेय ना तरमा ?

(६)

See above page 51

"DARSANAMU SĒYA" (Nārāyana Gowla)

See above page 52

Bare Learning, Arts, Siddhis and Astrology Condemned:

जगन्मोहिनि - 'मामव सततं' आदि

प.

मामव सततं रघुनाथ ! (मा)

अ.

श्रीमदिनान्वयसारचन्द्र
श्रितजनशुभफलद ! सुगुणसान्द्र ! (मा)

च.

भक्तिरहितशास्त्रविदतिदूर !
पङ्कजदलनयन ! नृपकुमार !
शक्तिनय हृदालय ! रघुवीर !
शान्त निर्विकार !
युक्तवचन ! कनकाचलधीर !
युरगशयन ! मुनिजनपरिवार !
त्यक्तकाममोहमदगम्भीर !
त्यागराजरिपुजलदसमीर ! (मा)

“MĀMAVA SATATAM” (Jaganmōhini)

Oh Lord, who is away from people who have mere scriptural lore to their credit, divorced of devotion ! Be my constant protector.

मुखारि — 'क्षीणमै तिरुग' — आदि

प.

क्षीणमै तिरुग जन्मिन्नु सिद्धि मानुरा ; ओ मनसा (क्षी)

अ.

गीर्वाण नाटकालङ्कार वेद
पुराणा यज्ञ जपतपादुल फलमुख (क्षी)

च.

एदि जेसिन जगन्नाथुडु शिरमुन
हृदयमुन वहिधि
पदिलमैन सत्पदमु नोसङ्गे
बाट त्यागराजदिनुतुनि भजनरा (क्षी)

"KSHĪNAMAI TIRUGA" (Mukhāri)

Oh Mind ! Give up the siddhīs (yogic achievements) which are perishable and bring you rebirth. Perishable are the fruits of the study of Sanskrit, drama, poetics, vedas, puranas, and of the performance of sacrifices, Japa and Tapas:

The (real) road is the worship of Rāma; (then) all that one (the devotee, does, the Lord will accept with approbation and vouchsafe to him the highest state that is everlasting.

जयन्तसेना — 'विनतासुतवाहन' — देशादि

प.

विनतासुतवाहन ! श्रीरमण !
ननसारग सेविच्चेद , राम ! (वि)

अ.

निनु सारेकु जूडनि व्रतुकेल ?

मनुजुल नेचेडु जीवन मेल ?

(वि)

च.

मतमेद मने शगनार्चग सं-

मत वाकुलु बलकुट सुखमा ?

क्षितिलो सत्सङ्गति सौख्यमु ; पा-

लित त्यागराजा ! अमर पूजित !

(वि)

"VINATĀSUTAVĀHANA" (Jayantasēnā)

Srī Rāma! I prostrate before you who have Garuda as your vehicle, to my heart's content. What is the use of living without having your constant darsana? Of what avail is life which is spent in cheating people? Does it conduce to happiness or bring in any benefit to indulge in disputations about different religious faiths? Real happiness in this world comes only through the company of the holy and the pious:

दीपकम् - 'कळल नेचिन' - देशादि

प.

कळल नेचिन मुनु जेसिनदि

गाक येमि ? अरवैनालुगु

(क)

अ

कलिमि केमुलकु गारणम्बु नीवे

करुण जूडवे ; कडुपु कोरकै

(क)

ब.

कोरि नूचुल कोंड दीसि सिङ्गरि मुनि
 कुर्मि भुजिञ्चेना ? वैरितम्मुड्ड
 सारमैन रङ्गनि यिळ्ळु जेरेना ?
 सरस त्यागराज विनुत ! ओववे (क)

"KALALA NĒRCHINA " (Dipaka)

Though one may learn well all the sixtyfour arts, the tide of past Karma cannot be stemmed, if they (the arts) are cultivated for the sake of one's livelihood. You are the cause of both prosperity and adversity. Cast your compassionate eye (on me).

Was Simgari Muni able to eat with avidity the mound of gingelly that he desired and got?

Was Vibhīshana able to take to his Lanka, Lord Ranganātha?

कल्याणि — 'भजनसेयवे' — रूपकम्

ब.

भजनसेयवे ; मनसा ! परमभक्तितो ; (भ)

झ.

अज रुद्राडुलकु भूषुराडुल करुदै न राम (भ)

च.

नाद प्रणव सप्त खर वेद वर्ण शास्त्र पुरा-
 णादि चतुष्पष्टि कळल मेदमु गलिगे ;
 मोदकर शरीर मेत्ति मुक्ति मार्गमुनु देखियनि
 बाद तर्क मेळ श्रीम-दादि त्यागराजनुतुनि (भ)

"BHAJANA SĒYAVĒ" (Kalyāṇī)

Oh Mind ! Do with due devotion Rāma Bhajana which is highly prized by Brahma, Rudra and all holy men. Having acquired knowledge of Nāda, Pranava, the seven Svaras, Veda, Grammar, Purānas and the sixtyfour arts, and having taken the human body which enables you to realize happiness, why should you, without knowing the way to salvation, indulge in vain disputes and discussions ?

शंकराभरणम् — 'भक्ति विच्च मिथ्यवे' — रूपकम्

प.

भक्ति विच्च माय्यव भावुकमवु सात्वीक (भ)

अ.

मुक्ति कखिल शक्ति कि त्रिमूर्तुल कति मेल्लिराम (भ)

च.

प्राणमु लेनि वानिकि-वङ्गाह पाग चुट्टि

आणि वज्र भूषण मुरमन्दु वेडु रीति ;

जाणलकु बुराणागम शास्त्रवेद जप प्रसङ्ग

त्राण गल्लि येमि ? भक्त-त्यागराजनुत राम ! (भ)

"BHAKTI BICCHA MIYYAVĒ" (Sankarābharanam)

Pray, give me the alms of the highest type of Bhakti (Sātvika) towards Rāma who is beyond even salvation, Universal Sakti and the Trinity ! Deceitful persons, accomplished in Purānas, Āgamas, Sāstras, Vedas, practising Japa and preaching, are like corpses dressed in lace turban and adorned with precious jewels.

नादवरांगिणी — 'नृपालवाला' — आदि

प

नृपालवाला ! कलाधरशेखर-

कृताभिवन्दन ! श्रीराम ! (नृ)

अ.

नृपोत्तम ! शरणागतजनाय-

निवारणाऽब्जहितान्वयशशाङ्क ! (नृ)

च.

अपवर्ग फल कामुलनु जूचि अङ्गुलै

यणिमादि सिद्धुल्ल मोस बुद्धेदरय्या

सुपवित्रहप ! सदा करुणजुहु

सुरपालक ! त्यागराजनुत ! (नृ)

"NRUPĀLAVĀLA" (Nāḍavarāṅginī)

Oh! Lord of Kings! Dispeller of the sins of refugees!

Oh! The moon of the Solar Race!

People desiring salvation adopt the siddhis as the means to secure that end, but they find that they prove obstructive to their real purpose and finally realize that they are deluded. Pray, have mercy and save me.

रेवगुप्ति -- 'ग्रहबलमेमि' -- देशादि

प.

ग्रहबलमेमि श्रीरामानु-ग्रहबलमे बलमु

(ग्र)

अ.

ग्रहबलमेमि तेजोमय वि-

ग्रहमुनु ध्यानिञ्चु वारिकि नव-

(अ)

च.

ग्रहपीडल पञ्चपापमुलनाग्रहमुलु गल

कामादिरिपुल निग्रहमु जेयु हरिनि भजिञ्चु

त्यागराजुनिकि, रसिकग्रेसलकु

(अ)

" GRAHABALAMĒMI " (Rēvagupti)

Of what avail is the strength of the planets? The real strength is that of Rāma's blessing. What can the strength of planets do to one who meditates upon the effulgent form of the Lord, and to the men of discernment like Tyāgarāja who are steeped in devotion to Hari whose power destroys the virulent inner enemies like Kāma, the five great sins and the evil effects of the nine planets?

Asad-Bhakta-Garhana

मुखारि

--

‘सरसीरुहानन’

--

देशादि

प.

सरसीरुहानन ! राम ! समयमु ब्रोव, चिह्नन

(स)

अ.

परभामलनाशिञ्चि यन्नमिडि

पगळु रेयु सरस माङ्ग वारि नोळ

(स)

च.

ब्राह्मणीकमुबायु नीचुल,
ब्रतुकाये नदिगाक यी कलिलो
ब्रह्ममैन माटलु नेर्चुकोनि
बरगेरय्या, त्यागराजनुत !

(स)

"SARASĪRUHĀNANA" (Mukhāri)

Oh Rāma ! This is just the time for your grace. I cannot countenance those who, day in and day out, indulge in coveting others' women, feeding them and sporting with them. In the present Kali age, ideal Brāhmanhood is extinct and low life has set in; people indulge in high talk of Brahman and live thereby.

मोहन - 'एन्दुको' - आदि

प.

एन्दुको बाग देलियदु ?

(एं)

झ.

अन्दगाड ! श्रीराम ! श्रीराम ! यीतनु
वस्थिरमनि यी कलि मानवुलु

(कैं)

च.

१. (१) गट्टिग राळ्ळनु गट्टिन गृहमुलु
- (२) मट्टु मितमु लेनट्टि परिजनुल
- (३) चुट्टु कोन्न निज चुट्टालुल कोरुल
- (४) पट्टुल कतिथुलुळु

(५) बेट्टलेक, तमपोट्टसागु को-

(६) नट्टि देहमुल रेट्टु संचुल

(७) गट्टिन धनमुल बेट्टेल तोडनु

(८) बेट्टि पोय्ये मट्टु गनुज्जोनि (एं)

२. कल्लाडि कडुपु पल्लमु निम्पुट

केल्लवारि धनमेल्ल जेर्चुकोनि

पल्लवाधरुल नेल्ल गनि शुनकपु

बिल्लल वले दिरिनि

वोळ्ळ रोगमुल्लु गोळ्ळगा दगल

तोळ्ळिपैकमुल्लु मेळ्ळ जार जनु-

लेळ्ळ दूर पर मेळ्ळ बार भुवि

मळ्ळ बुट्टु फलमेळ्ळ गनुज्जोनि (एं)

३. वंचकुल ननुसरिञ्चिन थलमट

यिंचुकैन सैरिञ्चलेक तम

संचित कर्ममुलंचु देलिसि वे-

रेंचु वारल जूचि

मंचु वले प्रति फलिंचु सम्पद

लंचु गोरकनु मंचि त्यागरा-

जंचितमुग बूजिंचु नुतिंचु प्र-

पंच नाथुनि भजिंचुदामनुचु (एं)

"ENDUKŌ BĀGA TELIYADU" (Mōhana)

Why is it that people of this kali age do not realise well that this body is perishable? They build big houses with

stones, gather a number of attendants around themselves, fill their stomachs and grow their own bodies, neglecting their obligations to their relatives, guests and others and gazing idly at hoarded wealth in bags and boxes.

Employing inequitous ways, they deprive other people of their money for their own sustenance, run after women like dogs, become a prey to several diseases and waste their patrimony to the effect that people deride them, salvation is lost and successive rebirths are certain:

Why is it that people, who are unable to bear the trouble which they themselves have brought upon them by associating with cheats, do not take it to be the result of their past karma as wise men do? Why do they not learn to worship the Lord of the Universe, whom Tyāgarāja adores, discarding desires for material possessions, taking them to be impermanent like dew.

तीव्रवाहिनी - 'सरिजेसि' - देशादि

प.

सरिजेसि वेड्डक जूचुट्ट, साकेतराम ! न्यायमा ? (स)

अ.

धरलो न नी निजदासुल्लु, कन्दर्पकाडुल निजदासुल्लु (स)

च.

कोकशास्त्र विदुल नर सन्नतिचे

गोप्य बहुमतुल नन्देदरय्य

चक्रगानु भक्ति शास्त्र विदुल

जालगनि नन्वेदर त्यागराजनुत (स)

"SARIJĒSI VĒDUKA " (Tivravāhini)

Oh Rāma! Is it fair for you to treat alike your real devotees and the votaries of Manmatha and enjoy the fun? In this world, those who are well-versed in sexual science and indulge in flattery get appreciated and amply rewarded, while those, who have mastered Bhakti Sāstra, are sneered at and ridiculed.

पुन्नागवराळि — 'एवरु तेलियनु' — चापु

प.

एवरु तेलियनु बोय्यदरु
बिवरमु लेनि पूजळु जेसेदरु (ए)

च.

१. मुदमुन परुल रुकलकु
परसुदतुल काशिचि ता गूडुटकु
उदरमु निम्पुटकोरकु चाल
बूरनूर तिरिगेद रावरकु (ए)

२. कोन्न तोत्तुल माट मीरलेक
यन्न तम्मुळु तल्लि दंडुरुल नेर
मेन्नुट पनिगानि सारमैन
पन्नगशयन नी पदमु नमेन्दरा (ए)

३. आळु बिड्डलनु नम्मेदरु बारि
काशिचि परुल कोम्पळु मुंचेदरु
कालुनि वल्ल निण्डारु राम
कष्टमु जेन्दि भुविनि बुड्देदरु (ए)

४. पेइलतो कल्लाडि राम
 बुद्धिलेनि धनिकुल तावेडि
 वडनवारितो मोडि इट्छु
 प्रोडु पोवुटगानि पतितुल्लगूडि (ए)
५. ईसुन मरियादलेदु निडु
 कासु गल्लिगनवानि कन्निट वादु
 आस नीयेड कल्लगबोदु निज
 दासुल्ल येवरो कन चेतगादु (ए)
६. पल्लुग मनके शक्तियनि
 यन्नि कल्ललनुचुनु दोङ्गमक्ति
 अल्लयिदेटि विरक्ति राम
 कल्लतंङ्गि यिदिया पेदयुक्ति (ए)
७. थोगुल्ल मेनेरुगलेक तम-
 के गलियनि ध्यानिन्तुरु गाक
 भोगिशयन ; एल्लकोक राम
 त्यागराजुनिपै नीकिङ्क पराका (ए)

"EVARU TELIYANU" (Punnâgavarâli)

Who understands? People do pūjā without understanding. Can they understand, those who wander from place to place, coveting and enjoying others' money and women and earning livelihood? Under the baneful influence of hired mistresses, they make it their only business to find fault with their parents and brothers and forget your holy feet. They believe that wife and children are permanent; and for their

sake, ruin others' families and undergo untold suffering at the hands of Yama, making themselves liable for the travail of rebirth. Indulging in falsehood even with worthy men, they spend their time in flattering ignorant rich folk, and when discouraged by them, they quarrel with them and spend their time uselessly in the company of depraved people; out of envy they do not behave respectfully and honour is shown where money is plenty: Such people can never have any longing for you, nor know who your true devotees are: They pretend to possess real capacity to know the truth and declare that the Universe is unreal. Such is their false devotion. Oh my Father ! What sort of renunciation is this ? Is this their great adeptness ? Let those (false) Yogis who, without knowing the real nature of their material body and what their fate will be engage themselves in meditation, do so.

Srī Rāma ! Why should you still neglect me without protecting me ?

गौळिपन्तु - 'मोसबोकु विनवे' - आदि

प.

मोसबोकु विनवे सत्सह-वासु विडवके (मो)

अ.

दास जनार्ति हरुनि श्री रामुनि

वासव हृदय निवासुनि तेलियक (मो)

च.

१. अल्पाश्रयमुन गल्गु वेसनमुल्ल
कल्पान्तरमैन बोदु ; शेष-
तल्प शयनुनि नेरनम्मिसे सं-
कल्प मेळनीडेरुनु मनसा ! (मो)
२. धन तरुणुल काशिळु टेल्ल-
वेनुक तनुवु कलसटे गानि
मनसु चेत सेव्युनि दलचिते सु-
मनसत्त्वमु नोसगुने मनसा (मो)
३. गौरवहीन धनिकुल गाचुटयु
नेरमुलकेड मौनुगानि,
गारविचु त्यागराज हृदया-
गारुनि, लोकाधारुनि दलचक (मो)

"MÖSABÖKU VINAVĒ" (Gowlipantu)

Listen ! don't deceive yourself and do not give up the company of the good. Don't deceive yourself without knowing Sri Rāma who removes the distress of his servants. The miseries caused to one by association with low people persist almost eternally. If you have firm and full faith in the Lord, all your desires will be fulfilled. Running after money and women will only bring you trouble and restlessness in this life and hereafter. Meditation on the Adorable One will lift your mind to the divine. Hanging upon uncultured moneyed men will lead you only to faults.

पन्तुवराळि - 'वाडेरा दैवमु' - आदि

प.

वाडेरा दैवमु ; मनसा ! (वा)

अ.

आडिन माटळु दप्पडनुत्तु
आचन्द्रार्कमुग गीतिं गलिगिन (वा)

च.

१. दंडि रक्कसुल मदमणचनु या-
खण्ड लादि सुरकोटलनु भू-
मण्डल मुजनुल बालिंपनु को-
दंडपाणि रूपमुतो वेलसिन (वा)

२. दारि देलिय लेनि यञ्जुलकु भव
नीरधि दाटि मोक्ष मन्दुटकु
मीरजारिधरुडुपदेक्षिऊचे
तारक नाममुत्तोनु वेलसिन (वा)

३. धातु विनुतुडैन त्यागराजुनि
चेत पूजलन्दि बागुग प्र-
थोतनान्वयमुत्तनु जनिश्चि
सीतापति यनि पेरु गलिगिन (वा)

“VĀDĒRĀ DAIVAMU” (Pantuvārāli)

He alone is God

who has earned the undying fame for all time for his never-failing word ;

who has incarnated on the earth with bow in hand to destroy the mighty Rākshasas and protect Indra and other Devas and all the good people of the earth ;

who shines in the world with the great redeeming name with which Lord Siva initiates people ignorant of the right path, so that they may cross the ocean of Samsāra and attain salvation ;

who was born in the Solar race and, adored by Brahma, earned the appellation of Sītāpati to receive the worship from Tyāgarāja's hands.

हरिकांभोजि - 'उण्डेदि रामुडु' रूपकम्

प.

उंडेदिरामु डोकडु-यूरक चेडिपोकु मनसा ! (उ)

झ.

चंडमार्ताण्ड मध्यमण्डलमुतनु चेलंगुचु (डुं)

च.

तामसादि गुण रहितुडु धर्मात्सुडु सर्वसमुडु
क्षेमकरुडु त्यागराज-चित्तिहितुडु जगमुनिण्डि (डुं)

“UNDEDI RĀMUDU OKADU” (Harikāmbhōji)

There is Rāma, the one Lord; Oh mind! do not get needlessly ruined. He shines with brilliance in the heart of the blazing Sun: He is free from Tāmasa Guna. He is the soul of all Dharmas. He looks evenly upon all. He bestows welfare. He is the beloved of Tyāgarāja.

भैरवि - ‘नीवंटि दैवमु’ - आदि

प.

नीवंटि दैवमु नेगान, नीरजाक्ष ! श्रीरामय्य ! (नी)

झ.

भाविञ्चि जूचु पट्ल पट्टामिरामचंद्र ! (नी)

ख.

भाञ्जिन निन्नाडवले गा-पाडिन निन्नु पाडवलेगा

गूडिन निन्नु गूडवले नी-जाड देलिसिन त्यागराजुनिकि (नी)

“NĪVANTI DAIVAMU” (Bhairavi)

Oh Rāma ! After deep mental reflection, I see it is impossible for me to find another God like you. If one wants to speak, one should speak about you; if one wants to sing one must sing of you alone; if one wants to associate with anybody, one must associate with you alone. I now know your heart.

धन्याशि - 'श्यामसुंदराङ्ग' - रूपकम्

प.

श्यामसुन्दराङ्ग ! सकल शक्तियु नीवेर (श्या)

अ.

तामस रहित गुणसांद्र ! धरनु वेलयु रामचन्द्र (श्या)

च.

दुष्टदनुजमदविदार ! शिष्टजनहृदयविहार !
इष्टदैवमु नीवेर यिलनु त्यागराजु वेर (श्या)

"SYĀMA SUNDARA" (Dhanyāsi)

○ Lord of beautiful swarthy limbs ! You are the embodiment of all power, you Rāma who shine in the world as the Lord full of all excellences and devoid of the Tamo-guna ! who destroys the pride of the wicked demons, and also sports in the hearts of the virtuous ! You alone are my favourite deity. Is Tyāgarāja different from you ?

पंतुवराळि - 'रघुवर नन्नु' - आदि

प.

रघुवर ! नन्नु मरव तगुना ? (र)

अ.

नगधर ! भक्तजनाधनिवारण ! (र)

च.

१. तल्लितंडुरु लन्नतम्मुळ युन्न
पोलतिकि योक्कड्ड पुरुषुड्ड यौना ? (र)

२. परदैवमुलु बागु सोम्मुलु
सुरनुत ! मङ्गळ सूत्रमुलौना ? (र)
३. जेसिन पुण्य चयमु, ब्रह्मण्य !
आशनोसंगिति, अनुपमलावण्य ; (र)
४. मनसुन नीकेमरुलु कोन्नानु, स-
ज्जरहित ! त्यागराजनुत ! शुभाकर ! (र)

"RAGHUVARA NANNU" (Pantuvārāli)

Oh Raghuvara ! Is it proper for you to forget me ? Can the parents, brothers and other relations of a woman stand to her on the same footing as her husband ? Can all the ornaments which she wears stand on the same footing as her *Mangala Sūtra* ? As the result of my meritorious deeds in my previous birth, you have roused a desire in me and I have cherished deep love for you alone in my mind.

बल्लहंस 'राम एव दैवतम्' - रूपकम्

प.

राम एव दैवतम् रघुकुलतिलको मे (रा)

च.

१. विगतवामसोहमदो विमलहृदयशुभफलदो (रा)
२. जित गौतम कृत शापो नत वरद सीतापो (रा)
३. भक्त चित्त ताप हरो भावुक दान चतुरो (रा)

४. सुरतारका गणचन्द्रो मुरनरकेभमृगेन्द्रो (रा)
 ५. हरिपद्मजसर्वेशो हरिदशसुसङ्काशो (रा)
 ६. त्यागराज हृत्सदनो नागराजवरशयनो (रा)

“ RĀMA ĒVA DAIVATAM ” (Balahamsa)

Rāma alone is my God. He is the destroyer of the mental distress of devotees.

खरहरप्रिया - ‘राम नीसमान’ - रूपकम्

- प. राम ! नीसमान मेवरु ? रघुवंशोद्धारक ! (रा)
 झ. भामा मरुवम्पु मोलक भक्तियनु पंजरपु चिल्लक (रा)
 च. पल्लकु पल्लकुलकु तेने-लोल्लकु माटलाडु सोद-
 कललल हरि त्यागराजकुलविभूष ! मृदुसुभाष ! (रा)

“ RĀMA NĪ ŚAMĀNA ” (Kharaharapriyā).

Rāma! Who is there equal to you? You are the beloved parrot in the cage of Sītā's Bhakti. You are yourself gentle in speech and have brothers whose words drip with honey. You are Tyāgarāja's family deity.

सुरति — 'वेरेव्वरे गति' — देशादि

प.

वेरेव्वरे गति ? वेमारुल्लु, सीतापति ! (वे)

अ.

ईरेडु लोकमुल काधारुडु निन्न विना (वे)

च.

वृन्दारकादि मुनि वृन्द शुक् सनक स-
नन्दन श्रीनारदारविन्दोद्भव श्रीभव पु-
रन्दरुल्लु, त्यागराजुनिकि निन्न विना ? (वे)

"VĒREVVARĒ" (Surati)

Who else but you, Oh Sītāpati, the prop of the fourteen worlds, can ever be the refuge for all Devas, Munis, Suka, Sanaka, Nārada etc. and to Gods like Brahma, Siva, Indra etc. and Tyāgarāja ?

बलहंस -- 'तल्लिदंडुरुल्लु' -- आदि

प.

तल्लि दंडुरुल्लु गल पेरुगानि-इल नी सरिदैवमु लेवरे (त)

अ.

इल्लु गलश समुद्रमु गाकनु नी-किल्लालु विदेइतनय ; भलि ! (त)

च.

गिरिशादि विधीर्दार्क शशाङ्का-
मर कोडुल्लु वानरुलै कोलुव
दर चक्र फणीन्दुल्लु सोदरुलै
तगि वेडग ; त्यागराजनुत ! (त)

“ TALLIDANDRULU ” (Balahamsa)

Is there any God equal to you in the world ? You had parents only in name. Your abode is the milk ocean ; your consort is Sītā ; Siva, Brahma, Indra, Sun, Moon and other Devas serve you as Vānaras ; Chakra and Ādisesha have become your brothers and are serving you.

अठाण — ‘ मुम्मूर्तुलु ’ — आदि

प.

मुम्मूर्तुलु गुमिगूढि पोगडेडि-मुच्चट विनुक्केतरे (मु)

झ.

सम्मतिग राजुकोडुकनगा विनि
संशयमु वीरक श्रीरामुनि (मु)

च.

रोसमुतो रघुरामुनि गुणमुल
रूडिग दम गुणमुल नट्ट ब्रासि
त्रासुन निड सरिनिव्वग लेदनि
त्यागराजनुतु डेवडो यनुत्तु (मु)

“ MUMMŪRTULU ” (Ātāna)

Listen to the beautiful and concerted praise of the Trimūrtis of Sṛī Rāma's gunas, which they found to outweigh their own gunas in worth, on weighing them both in the balance in a spirit of rivalry. Having heard that he

was only a king's son, they were at a loss to know how he could possess these gunas; and their doubts were not cleared.

कल्याणि — 'कारु वेल्पुलु' — आदि

प.

कारु वेल्पुलु नीकु सरिकार (का)

झ.

कारुकु जिलकर संपा-कान्तार मैनुटु गानि (का)

च.

१. दिवटिकि दीपमु रीति
कावेटिकि कालवल रीति गानि (का)

२. तम्मवैरिकि दारकल रीति
कम्मविलुनिकि कान्ति नरुल रीति गानि (का)

३. सागरमुनकु सरस्सु रीति ;
त्यागराजविनुत ! धरलो नीकु सरि (का)

" KĀRUVĒLPULU " (Kalyāṇi)

No God of this Universe can be equal to you. To compare any one of them to you will be like comparing the fine quality of table rice to worthless chaff, the small light to the torch, the channel to the river Kāverī, the stars to the moon, the man to Manmatha, the lake to the sea:

छायातरंगिणी — ‘इतर दैवमुल’ — रूपकम्

प.

इतर दैवमुल बल्ल निल्लु सौख्यमा ? राम ! (इ)

अ.

मत मेदसु लेक सदा मदिनि मरुलु गोष तन (कि)

च.

मनसु देलिसि ब्रोचिननु मरचिननु नीवे ; राम !
तनवाडन दुरुणमिदे त्यागराजसन्नत ! (इ)

“ITARA DAIVAMULA” (Chāyātaranginī)

Is happiness possible of attainment through other gods,
Oh Rama! to me, whose mind, without harbouring any
prejudice against other faiths, is constantly and passiona-
tely in love with you ?

I stand resigned in you, whether you, who know my
mind, protect me or neglect me. I have only to say that
this is just the time for you to treat me as yours:

कोलाहलम् — ‘मदि लोन’ — देशादि

प

मदि लोन योचन बुड्लेदा ?
महराज राजेश्वरा ! (म)

अ

पदि वेसमुल्लो रामवेसमु
बहुबागनुनु गोरुननु ब्रोष (म)

च.

इष्टि वेळ नीडु मट्टु ज़ुमनि
 इल्लालु नीतो मुच्चटाडदो ? ना-
 रट्टु नी मनस केट्टु तोचेनो
 रक्षिंजुटकु त्यागराजनुत !

(म)

"MADILŌNA YŌCHANA" (Kōlāhālam)

I have always regarded your Rāma Avatāra as the best of your ten Avatārs.

(See below)

His Rūpa—Paratva and Avatāra

देवमनोहरी — 'एवरिकै' — चापु

प.

एवरिकै यवतारमेत्तिविबो ?

यिपुडैन देल्लुपवय्य ; रामय्य

(ए)

झ.

अवनिकि रम्मनि पिलिचिन महरा-

जेवडो बानिकि ओक्केद ; राम !

(ए)

च.

वेदवर्णनीयमौ नाममुतो

विधि रुद्रुलकु मेल्मियगु रूपमुतो

मोद सदनमगु पट्टु चरितमुतो

मुनिराज वेवियौ त्यागराजनुत !

(ए)

"EVARIKAI AVATĀRAM" (Dēvamanōharī)

For whom did you take this incarnation ? Tell me now at least, Oh Rāma ! I prostrate before the blessed one at whose instance you incarnated, exhibiting both the aspects of King and Rishi, with a name adored by the Vedas, with a transcendental form more glorious than those of Brahma and Rudra and with heroic deeds full of bliss ?

बिलहरि — 'दोरकुना यिटुवंटि' — आदि

प.

दोरकुना यिटुवंटि सेव ? (दो)

ख.

दोरकुना ? यल्पतप मोनरिंचिन भू-
सुर वरुलकुनैन सुरलकैन (दो)

ख.

१. तुम्बुरु नारदुल्ल सुगुण कीर्त-
नम्बुल नालापमु सेयग
अम्बरीष मुखयुल्ल नममु से-
यग, जाजुलपै चल्लग
बिम्बाधरुल्लु सुरवार यलि
वेणुल्ल नाळ्यमु लाडग
अम्बुज भाव पाकारु लिङ्गडल
नन्वय विरुदावळिनि पोगडगा

अम्बर वास सुतुल्य कर कंक-
 णम्बुलु घल्लनि विसरग मणि हा-
 रम्बुलु गदलग नूचै फणि त-
 ल्पम्बुन नेलकोन्न हरिनि गनुगोन

(दो)

२. मरकत मणि सन्निभ देहंबुन
 मेरुगु कनक चेलमु शोभिन्न
 चरण युग नखावलि कान्तुलु
 चन्दुरु पिन्नलनु गेर ;
 वर नूपुरमु वेळुग ; करयुगमुन
 वज्रपु भूषणमुलु मेरय ;
 उरमुन मुक्ताहारमुलु, मरियु
 नुचितमैन मकर कुण्डलंबुलु
 चिरुनवुलु गल वदनंबुन मुं-
 गुरु लङ्गमु कपोलमु मुहु
 गुरियु दिव्य फालम्बुन तिलकमु
 मेरेयु भुविलावण्य निधिनि कन

(दो)

३. तामस गुण रहित मुनुलकु बोगड
 तरमुगाकने भ्रमसि निल्वग
 श्रीमत्कनकपु तोट्लपैनि
 चेलुबोन्द कोलुवुण्डग
 कामित फलदायकियौ सीत-
 कान्तुनि कनि युप्पोङ्गग
 रामब्रह्म तनयुडौत्याग-

राजु ता बाहुनु नूचग

रामुनि जगदुद्धारुनि, सुररिपु-

मीमुनि, त्रिगुणातीतुनि, पूर्ण-

कामुनि चिन्मयरूपुनि सद्गुण-

धामुनि, कनुलार मदिनि कनुगोन

(दो)

"DORAKUNĀ " (Bilahari)

Will it ever be possible for even Brahmans and gods who have only a little Tapas to their credit, to have the blessed privilege of such a **Darsana** as that of Hari being rocked on Ādisesha as his bed with Tumburu and Nārada singing the glory of his gunas, with Āmbarīsha and others chanting his holy name and strewing jasmine flowers, with beautiful celestial damsels dancing, with Brahma and Indra standing on either side and proclaiming the divine glory and with celestial women fanning with the jingling of their ornaments, a darsana as that of the repository of all beauty with his emerald-like body clad in shining golden garments, with the colour of his foot-nails outshining the rays of the moon; with brilliant anklets, with dazzling diamond rings on his fingers, with pearl-garlands on his chest, with face radiant with glowing ear-ornaments and charming smile, curly forelocks, glossy cheeks, and with lovely tilaka on the forehead, a darsana as that of Srī Rāma seated on the golden swing with Sītā, the fulfiller of devotees' desires, transported to ecstasy at the sight of the Lord, with great Rishis standing bewildered unable even to praise his glories and

with Tyāgarāja; son of Rāma Brahman, singing before Him,
while the swing is moving.

दर्भार - 'एन्दुंदि वेडलितिवो' - त्रिपुर

प.

एंदुण्डि वेडलितिवो ? एवूरो नेतेलिय

इपुडैन देळुपवय्य

(ए)

भ

अंदचंदमु वेरै नडत लेळ त्रिगु-

नातीतमै युन्नदेगानि ; श्री राम !

(ए)

च

चिटुकंटे नपराघ चयमुल दगिलिचे शिवलोकमुगाडु ;

वट्टरुपुडै बलिनि वंचिचि यणत्तुवानि वैकुण्ठमुगाडु ;

विट वचनमुलाडि शिरमु द्रुंपबड्ड विधिलोकमु गाडु

घिटवु धर्मसु सायसु मृदुबाषळ गळुगु

दिव्यरूप ! त्यागराजविनुत ! नी

(बै)

“ENDUNDI VEDALITIVŌ” (Darbhār)

I am at a loss to guess even your nativity and whence you have come. Pray, let me know it now at least. Your beauty and qualities are a class by themselves and your ways transcend the three Gunas. It is not likely that you are from Sivalōka where even those who err slightly are punished.

It may not be even Vaikuntham of Vāmana, who deceived Bali.

It cannot be the heaven of Brahma who spoke amorously to his own daughter Sarasvatī and had his head chopped off by Rudra.

You are of the divine form, possessed of immeasurable prowess, following Dharma, devoted to unfailing truth, clothed with gentle words.

Rūpa Mahimā

Personal Charms of the Rāma Form

गुण्डक्रिया -- 'इन्तनुचु वर्णिम्प' -- आदि

प.

इन्तनुचु वर्णिम्प तरमा ? ब्रह्मेन्द्रादुलकैः ; (नि')

अ.

कन्तुनिगन्न माचक्कनि कल्याण रामचन्द्र ! नी सोगसु (नि')

च.

१. चल्लनि चूपुल कलुलु मरिजा-

बिल्लि कळलगेरिनि आननमु

मेळनि माटलभयकरमु लिवि

येळ सहजमैन नीगुण (मि')

२. अन्निलगोरि घोर तपमु ले-

झेन्नो जेसि वरमुलन्दि मू-

धन्युलैनवारि मदंबुल रा-

जन्य लघुबुन नणचे पराक्रम ! (मि')

३. वागीशादि सुरकोटलकु वे-

दागम शास्त्रमुलकु गनगूडनि

नागराज भूषणुडैन श्री-

त्यागराजसन्नुत ! नीडु महिम

(लिं)

“INTANUCHU VARNIMPA” (Gundakriyā)

Is it possible even for Brahma, Indra and others to describe your beauty, you, the father of the god of love? Is it possible to describe the beauty of your benign look, your charming face that surpasses the moon in splendour, your sweet and soft words, your hand that blesseth and your natural gunas? Even the Gods and the Vedas and Sāstras cannot have any conception of the glory of your prowess, which easily subdues the haughty kings, grown arrogant by securing boons from other gods as a result of their terrible penances.

सूर्यकान्तम् — ‘सुदु मोमु’ — आदि

प.

सुदुमोमु येलागु चेलङ्गेनो ?

सुनुलेट्ल गनि मोहिच्चिरो ?

(मु)

ध.

कहनुनुनु चिरकालमु हृदयमु

करगि करगि निरुनु बारिकेदुद रामुनि

(मु)

च.

मनसु निर्मलमगु भूसुर कृतमौ
 मंचि पूजा फलमो तोलुतटि तपमो
 घननिभ देहुनि जनन स्वभादमो
 धनपति सुरवुडैन त्यागराजार्चितुनि (मु)

" MUDDU MÔMU " (Sūryakāntam)

How did Srī Rāma's face of captivating beauty shine when he blessed with His Darsan the devotees who had been for long looking forward eagerly with panting hearts for His advent, and how did even the sages get enchanted with it ? Was it the effect of ardent worship of pure minded Brahmins, or of penance done in previous births or the Lord's own divine nature ?

RŪPA MAHIMĀ

शुद्धदेशि - 'एन्दु कौगलिन्तुरा' - आदि

प.

एन्दु कौगलिन्तुरा ? निजेन्तनि वर्णिन्तुरा ? नि (ने)

अ.

अन्दमैन कुन्दरदन यिन्दिराहन्मन्दिरा ! नि (ने)

च.

नीदु पल्लके पल्लकुरा ; नीदु कुल्लके कुल्लकुरा ;
 नीदु तल्लके तल्लकुरा ; निजमैन त्यागराजनुत नि (ने)

"ENDU KOU GALINTURĀ" (Suddhadēsi)

Which portion of your body am I to embrace and how am I to describe, O beautiful Rāma whom Lakshmi has treasured in Her heart? Your speech alone is speech; your smile alone is smile; your brilliance alone is brilliance.

अमृतवाहिनी - 'श्री राम पादमा' - आदि

प.

श्रीराम पादमा ! नी कृप जालुने ; चित्तानिकि रावे (श्री)

अ.

वारिजभव सनक सनन्दन
वासवादि नारदु लेल पूजिन्ने (श्री)

च.

दारिणि शिलयै तापमु तालक
वारमु कन्निरुनु राल्चग
शूर अहल्यनु जूचि ब्रोचितिवि
यारीति दन्यु सेयवे, त्यागराज गेयमा (श्री)

"SRĪ RĀMA PĀDAMĀ" (Āmritavāhinī)

Oh Rāma's blessed feet ! It is enough if I secure your grace. Come and make my mind your abode. All the great ones, Brahma, Sanaka, Sanandana, Indra and others worship you. Taking compassion on the long repenting Ahalyā who had been cursed into a stone, lying on your way, you, as a hero, redeemed her. Bless me also similarly.

रामप्रिया — ‘सन्देहमुनु’ — देशादि

प.

सन्देहमुनु दीर्घमय्य साकेत निलय ! रामय्य (स)

झ.

नन्दार्चित पदयुगमुख मेलो
नागरीकमगु पादुका युगमुख मेलो ? (स)

च.

वरमौनुलेल चरणबुलनु
स्मरियिम्प नीदु पद मोसङ्गेने
भरतार्चनचे पादुकल
घरणि निन्नोसगे त्यागराज भाग्यमा (स)

" SANDEHAMUNU " (Rāmapriyā)

Oh Rāma ! Pray, clear my doubt. Are your holy feet, worshipped by Nanda, great, or are your elegant sandals great ? The great sages that worshipped your feet secured Vaikuntham—your abode ; but Bharata, who worshipped your sandals, got you yourself.

मध्यमावती — ‘अलकललु’ — रूपकम्

प.

अलकललु लाडग गनि थाराप्पुनि येदु पोंगेनो (झ)

झ.

चेळुवु मीरगनु मारीचुनि मद मणचुवेळ (झ)

च.

मुनि कनु सैग देलिसि शिवधनुवुनु विरिचेडि समय-

मुन त्यागराजविनुतुनि मोमुन रजिह्लु

(अ)

" ALAKALALLA LĀDA " (Madhyamāvati)

What rapturous enjoyment did Visvāmitra have, gazing on the waving of the curly forelocks playing on Rāma's face when he subjugated Mārīcha and when he broke Siva's bow understanding the direction of the gesture of Visvāmitra's eye!

रुद्रप्रिया

—

‘लावण्य राम’

रूपकम्

प.

लावण्य राम ! कनुलार जूडवे ; अति

(ला)

अ.

श्रीवनिताचित्तकुमुदशीतकर ! शताननन्यज

(ला)

च.

नी मनसु नी सोगसु नी दिनुसु वेरे ;

तामस मत दैवमेल त्यागराजनुत दिव्य

(ल)

" LĀVANYA RĀMA " (Rudrapriyā)

Oh charming Rāma ! Bless me with your benign looks. Your mental disposition, your charms and your methods are unique: Why should one seek protection from Tāmasic (lower) gods ?

कन्नडगौळ - 'सोगसु जूड' - देशादि

प.

सोगसु जूड तरमा ? नी (सो)

अ.

निगनिगमनुनु कपोल युगमुचे मेरयु मोमु (सो)

च.

१. अमरार्चित पद युगमु अभयप्रदकर युगमु
कमनीय तनु निन्दितकाम ! कामरिपुनुत नी (सो)

२. वरबिंबसमाधरमु वकुलसुमंजुल युरमु
करधृत शर कोदंड ! मरकताङ्ग ! वरमैन (सो)

३. चिरु नगवुल्ल मुंगुल्ल मरि कल्ललतेट
वर त्यागराजवन्दनीय ! यिटुवंटि (सो)

"SOGASU JŪDA TARAMĀ" (Kannadagowla)

Is it possible to see such beauty as that of your face shining with glossy cheeks, your feet worshipped by Devas, your hands that offer protection, your lip (nether) which resembles a ripe Bimba fruit, your chest adorned with garlands of Vakula flowers, your smiles, your forelocks and the brilliance of your eyes ?

मोहन - 'मोहनराम' - आदि

प.

मोहनराम मुख जित सोम ! मुहुग बल्कुमा (सो)

अ.

मोहनराम मोदटि दैवमा
मोहसु नीपै मोनसि युन्नदिरा

(मो)

च.

धरमनुजावतार ! महिम विनि
सुर किन्नर किंपुरुष विद्याधर
सुरपति विधि विभाकर चन्द्रादुल्ल-गरगुचु प्रेमतो
वर भृगपक्षिवानर तनुवुलचे गिरिनि वेलयु सीता-
वर ! चिरकालनु गुरि दप्पक मैमरचि सेव्विचिरि ;
वर त्यागराजवरदाखिल जग-

(न्मो)

“MŌHANA RĀMA” (Mōhana)

Oh ! Rāma of universally captivating beauty ! Speak to me sweetly ; you are the foremost Lord. Your form has an inexplicable attraction for me. Hearing the glory of your human form all the Gods from Brahma downwards came down to the earth and took in love the forms of birds, beasts and monkeys and long enjoyed your Darsan with rivetted eyes and ecstasy.

देवगान्धारी — ‘मरवकरा नव ’ — आदि

प.

मरवकरा नव-मन्मथरूपुनि

(म)

च.

१. नीये मेळनि माटो कन्नूल
तेटो मरि वल्लवाटो मनसा

(म)

२. कुलुको पावुल गिलुको कपुरपु
पलुको चेकुल तलुको मनसा (म)
३. विल्लो घंटल घल्लो सुममुल
यिल्लो सेवपु कोल्लो मनसा (म)
४. केलो वुङ्गरालो बङ्ग रु-
य्यालो चेन्त निल्लालो मनसा (म)
५. शरमो कनकांबरमो श्रीकर
युरमो ब्रोवु दुरमो मनसा (म)
६. आजन्ममु ह्दराजीषमुतो
पूजिन्तुर त्यागराजनुतुनि मनसा (म)

"MARAVAKARĀ" (Dēvagāndhāri)

Oh Mind! Don't forget Rāma of bewitching beauty, his dignified bearing, his soft words, the brilliance of his eyes, the disposition of the cloth across his body—

his graceful jerks, the jingling noise of his foot ornaments, the gloss of his cheeks, his bow, its ringing bells, his floral abode, unimpeded Darsan, his hand, the rings on the fingers, his golden swing, the consort by his side—

his arrows, golden garments, his chest adorned by Lakshmī, his alertness in protecting devotees.

I shall worship him with the lotus of my heart all my life.

मायामालवगौळ - 'मेरु समान' - देशादि

प.

मेरुसमानधीर ! वरद ! रघुवीर ! जूतामु रारा मद्दा- (मे)

अ.

सारसार ओय्यारपु नडलनु-नीरद कांतिनि नीडीविनि, मद्दा- (मे)

च.

अलकल मुहुनु तिलकपु तीरुनु
तळुकु जेक्कुलचे दनरु नेम्मोमुनु,
गळमुन शोभिळु कनक भूषणमुल,
दळित दुर्मानव त्यागराजार्चित (मे)

" MĒRU SAMĀNA DHĪRA " (Māyāmālvagowla)

Oh Rāma; firm like the Meru mountain ! Pray, come to me so that I may feast my eyes with the captivating beauty of your form - your graceful gait - your shining blue body - the lovely curls on your forehead - the attractive shape of your tilaka - your blooming cheeks - the brilliance of your face - the golden jewels that adorn your neck.

कमलमनोहरी - 'नी मुद्दुमोमु' - आदि

प.

नी मुद्दुमोमु जूपवे (नी)

अ.

ना मीद नेनरुच्चि, नळिन दळ नयन (नी)

च.

१. उरमुन निवृंचुकोने गानि
उरगशयन नादुल्लमु रञ्जिल्ल (नी)
२. पुलकरिंच निनु पूज सेतुगानि
कलनैन मरुव चुक्कल रायनि बोळु (नी)
३. मरुळु कोन्नानु मदन जनक !
वर सुतारमण ! श्रीत्यागराजुनिकि (नी)

" NĪ MUDDU MŌMU " (Kamalā Monōharī)

Oh Lotus-eyed Rāma! Have compassion on me and show me your beautiful face, shining like the Moon, to cheer my heart; I shall instal you there. It is only to worship you with ecstatic ardour; I shall never forget you even in my dream. I am deeply drawn to you.

नवरसकन्नड - 'पल्लुकु कण्ड' - देशादि

प.

पल्लुकु कंड चक्केरनु गेरुने पणतुलार ! जूडरे (प)

अ.

कोळुवु कूटमुननु गोळुचुवारिनि
बिलचि दाशरथि प्रेममीर बल्लुकु (प)

च.

सुरुल कामिनी मणुल गान मा-
दरण नालकिंचुचुनु शृङ्गा-
र रसयुक्त वार रमणु लाडजूचि
सरस लागराजुनितोनु बोगडु (प)

"PALUKU KANDA CHAKKĒRANU" (Navarasakannada)

The sweetness of his speech is sweeter than sugar candy;

तोडि - 'एमनि माटाडितिवो' - आदि

प.

एमनि माटाडितिवो ? राम !

एवरि मनसु येविधमो तेलिसि

(ए)

अ.

माम, मरदु ल्नुजुळ, दलिदण्डरुळ

भामळ, परिजनुळ खवशमौट

(के)

च.

राजुळ, मुनुळ, सुरासुरुळ, वर

दिम्राजुळ, मरिशुरुळ, शशिधर दिन-

राजुळ लोबडि नडवनु त्यागराज

विनुत ! नय भयमुग मुट्टुग ;

(ए)

"ĒMANI MĀTĀDITIVŌ" (Tōdi)

Oh Rāma ! How wonderful was your power of winning people by sweet words, suited exactly to the mental disposition of each, softly, sternly, sweetly—parents, women, servants, kings, munis, the famous Ashta Dikpālākās, Suras, Asuras, Moon, Sun,—so much so they felt bound to follow the words !

मध्यमावति — ‘एवरिच्चिरिरा’ — आदि

प.

एवरिच्चिरिरा शरचापमु-नी ? किनकुलाब्धिचन्द्र ! (ए)

अ.

भवतरिंशु बेल नुंढेनो ? लेक
यवनि केगि यार्जिच्चित्तो ? श्रीराम ! नी (के)

च.

ओकटेसि बदि नूरै वेय्यै-चकपकलाडि शत्रुल नणचेनट ;
विकलुनि काकिनि ओव त्रिमूर्तुल वेनुक दीसिरट ;
सकल नदीपतिकै-द्रुमकुल्युल संहरिंचेनट ;
प्रकटकीर्ति गल्लिगन कोदण्डपाणि ! श्रीत्यागराजविनुत नी (के)

“ EVARICHCHIRIRĀ ” (Madhyamāvati)

Oh glorious Kōdandapāni ! Who gave you your bow and arrows ? Were they with you when you were born ? Or, did you acquire them after coming down to the Earth ?

Your arrow had the wonderful merit of getting multiplied into tens, hundreds and thousands, rushing in all directions and destroying the enemies: When they were aimed at the wicked Kākāsura, even the Trimūrtis drew back from protecting him. When they were used on the Samudra Rāja, they killed all the Rākshasas of Drumakulya.

कुन्तलवराळि — ‘शर शर समरैक’ — आदि

प.

शरशर समरैक शूर शरधि मदविदार (श)

अ.

सुररिपु मूल बलमनु तूल-

गिरुल कनलसममौ श्रीराम

(श)

च.

तोलि जेसिन पाप वन कुठारमा !

कलनैननु सेयग लेनि

बलुविलुनु विरिचि वेलसिन श्रीरवु-

कुलवर ; ओवुमु त्यागराजनुत !

(श)

"SARASARA SAMARAIKA " (Kuntalavarāli)

You improvised a blade of grass as an unfailing deadly weapon ; you have fought against a host, single handed ; You have destroyed the arrogance of the Sea Lord ; You have proved a fire to the cotton-heap of Rāvana's reserve forces ; You are the axe for the destruction of the forests of sins committed by people in previous births ; You have broken the colossal Siva's bow which nobody could even dream of doing. Bless and protect me.

कैकवशि - 'वाचाम गोचरमे' - देशादि

प.

वाचामगोचरमे ; मनसा !

वर्णिम्प तरमे ? राम महिम

(वा)

अ.

रेचारि मारीचुनि बडग गोष्टि

रेण्डो वानि शिखि कोसगेने

(वा)

च.

मानधती मदिनेरिणि चा-

मर मौट काछमु नेयगनि

मानम्बुकै मेडदाचगा

माधवुण्डु गनि करणि वेगमे

दीनार्ति भज्जनुडै प्राण

दानमु बोसग मुनु जनिन

बाणम्बुनडु चेदरजेय लेदा ?

गान लोल त्यागराजनुतु महिम

(वा)

"VĀCHĀMA GÖCHARAMĒ" (Kaikavasi)

○ Mind ! Rāma's glory is beyond description: Rāma struck down the Rākshasa Mārīcha and consigned to fire his compeer Subāhu: Understanding the desire in Sītā's mind, he sent an arrow at the tail of the chamarī-deer; to save her honour and pride, (which consisted of the fine tail) she covered (her tail) with her head (intending to offer her life, rather than lose the tail); seeing this and flowing with compassion, and to afford security of life (to the meek), did not Rāma, the remover of the distress of the meek, quickly cancel the arrow aimed already ?

श्रीरङ्गनी

‘ब्रोचुवा रेवरे’

आदि

प.

ब्रोचुवा रेवरे रघुपति

(ब्रो)

ख.

१. निनुविना

(ब्रो)

२. श्री रामा नेनहन (ब्रो)
३. सकल लोक नायक (ब्रो)
४. नरघर ! नीसरि (ब्रो)
५. देवेन्द्रादुल्ल मेळुवुटकु लङ्क
दयतो दान मोसङ्गि सदा (ब्रो)
६. बालि नोक्क कोलनेसि रवि
बालुनि राजुग गाविञ्चि जूचि (ब्रो)
७. मुनिसवनमु जूड वेंट जनि खल
मारीचादुल हतम्बुचेसि (ब्रो)
८. भवाब्धि तरणोपायमु नेरनि
त्यागराजुनि करम्बिडि (ब्रो)

"BRŌCHUVĀREVARĒ" (Srīrajanī)

Who is there that will protect people with love like you?
Oh Raghupati ! Lord of the whole Universe, the best among
men !

Who would have, out of compassion, made a gift of
Lanka to Vibhishana and blessed him to the delight of
Devas as you did ?

Who would have killed Vāli with one arrow and made
Sugrīva the king ?

Who would have accompanied Visvāmitra to see his
Yāga and killed there the cruel Rākshasas, like Mārīcha ?

Who would have taken by the hand and protected Tyāgarāja who had been struggling, not knowing the means by which to cross the ocean of Samsāra ?

यदुकुलकांभोजि — 'श्री राम रघुराम' — जुम्प

प.

श्री राम रघुराम शृङ्गार रामयनि
चिन्तिञ्चरादे ओ मनसा (श्री)

च.

१. तल्लुकु, चेक्कुल मुहु वेट्टु कौसल्य मुनु
तप मेमि जेसेनो तेलिय
(कौसल्य मुनु तपमेमि जेसेनो तेलिय) (श्री)

२. दशरथुडु श्रीराम रारयनि पित्व मुनु
तपमेमि जेसेनो तेलिय
(दशरथुडु तपमेमि जेसेनो तेलिय) (श्री)

३. तनितपर परिचर्य सेय सौमित्रि मुनु
तपमेमि जेसेनो तेलिय
(सौमित्रि मुनु तपमेमि जेसेनो तेलिय) (श्री)

४. तनवेट चनजूचि युप्पोङ्ग कौशिकुडु मुनु
तपमेमि जेसेनो तेलिय
(कौशिकुडु तपमेमि जेसेनो तेलिय) (श्री)

५. तापम्बुगि रूपवति यौटकहल्य
तपमेमि जेसेनो तेलिय
(अहल्य मुनु तपमेमि जेसेनो तेलिय) (श्री)
६. धर्मल्लु चरणम्बु सोक शिवु चापम्बु
तपमेमि जेसेनो तेलिय
(शिव चापम्बु तपमेमि जेसेनो तेलिय) (श्री)
७. तन तनय नोसगि कनुलार गन जनकुण्डु
तपमेमि जेसेनो तेलिय
(आजनकुण्डु तपमेमि जेसेनो तेलिय) (श्री)
८. दहरम्बु करग करमुनु बट्ट जानकि
तपमेमि जेसेनो तेलिय
(आ जानकि तपमेमि जेसेनो तेलिय) (श्री)
९. त्यागराजासु यनि पोगड नारद मौनि
तपमेमि जेसेनो तेलिय
(आमौनि तपमेमि जेसेनो तेलिय) (श्री)

"SRĪ RĀMA RAGHURĀMA" (Yadukulakāmbhōji)

Oh Mind! can you not meditate upon Srī Rāma, the beautiful? I do not know what meritorious work in the past,

Kausalyā should have done to kiss the shining cheeks; (of Rāma),

Dasaratha to call endearingly 'Rāma',

Lakshmana to serve Rāma unceasingly,

Visvāmitra to feel elated on seeing Rāma led by him,

Ahalyā to get her sins dissolved and recover her original charming form,

Siva's bow to come into contact with the feet of the one, who is the embodiment of Dharma,

Janaka to give his daughter in marriage to Rāma and feast his eyes with the sight of the couple,

Jānakī to hold Rāma by the hand, her body pining with ecstasy,

and Nārada to praise Rāma as the adored of Lord Siva:

धन्याशि -- 'श्री रामदास' चापु

५.

श्री राम दासदासोहम् ; नीरज-

नेत्र । नीकेल सन्देहमु (श्री)

च.

१. गट्टु कानरानि गुष्ट राम

पट्टु दाट नीपेरु तेर्प्पट (श्री)

२. कामादि नङ्ग बाध दीर्घ

रामय्य नी चेति चक्रमु लेखा (श्री)

३. चलचित्तमनु नललकु राम

चलगु नीबामहस्तमु वैरियगुनु (श्री)

४. मदमत्सरमुल्लु गजमुल्लु नी
पद कमलांकुश रेख अंकुशमु (श्री)
५. शोकादुल्लु पर्वतमुल्लु
नी कराङ्कित वज्ररेख वज्रमु (श्री)
६. अहमनु जडत्वमणचि ब्रोव
सहजमौ नी चेति शरमुल्लु लेवा (श्री)
७. दुष्कर्ममुल्लु कोण्डलेगयसेय
निष्कलमष पवनजुडुण्डु सदय (श्री)
८. जनन मरणमनु सुडिनि निल्य
घनमैन नीयाज्ञ गादवडिनि (श्री)
९. जातिकोरु कूडिनारमु प्रीति
चेत देल्लुकोण्टिमि नामसारमु (श्री)
१०. पन्नग भव मतिघोरमु राम
निन्न विनान्य दैवमुल्लु कोरमु (श्री)
११. वरगुण राजाधि राज रामम्
परमपावन पालित त्यागराज (श्री)

“SRĪ RĀMA DĀSA DASŌHAM” (Dhanyāsi)

Oh Lotus-eyed Srī Rāma! I am a servant of your servants. Why do you doubt?

Your Name, they say, is the craft for crossing the boundless sheet of water of samsāra.

To end the troubles caused by the crocodiles of Kāma and the other five inward enemies, have you not the Chakra in your hand (to use as in the case of Gajēndra)? To quell and calm the waves of the unsteady mind, you have your conquering left hand (to be used as you did against the waves of the sea on the eve of the Sētu Bandha):

To subdue the elephants of haughtiness and hatred, the crease lines in the sole of your feet (called Ānkusa Rekha) will serve as the hook-spear.

To break the mountain of grief and other troubles, the crease lines in your palm (called Vajra Rekha) will serve as the thunderbolt (Vajra).

To put down the stubbornness of egoism and protect me, have you not arrows in your hand?

To hurl away the mountains of sins, there is the pure-hearted Hanumān by you.

To stop the whirlpool of birth and death, will not your mighty commands serve as rushing flood?

We of all communities have joined together and with love have learnt the glory of your holy name.

Very terrible indeed is Samsāra.

We will not seek other Gods but you.

वराळि — 'कन कन रुचिरा' — आदि

प.

कन कन रुचिरा ; कनक वसन ! निवृ

(क)

अ.

दिन दिनमुन मनमुन-चनुवुन निन्नु

(क)

च.

१. पाळुगार मोमुन श्रीयपार

महिम दनरु निन्नु

(क)

२. बालार्काभि सुचेल ; मणिमय

मालालंकृत कन्धर ! सर-

सिजाक्ष ! वरकपोल ! सुरुचिर किरीटधर !

सन्ततम्बु मनसारग

(क)

३. सापलि मातयौ सुरुचिचे

कर्णशूलमैन माट वीनुल

जुरुक्कन ताळक श्रीहरिणि ध्यानिच्चि

सुखिंपग लेदा ? यदु

(क)

४. मृगमदललाम शुभनिटिल वर

जटायु मोक्ष फलद ! पवमान

सुतुडु नीडु महिम देल्ल

सीत देलिसि वलचि सोक्कलेदा ? यारीति निन्नु

(क)

५. कामिच्चि प्रेममीर करमुल नीडु

पाद कमलमुल बडुकोनु

वाडु साक्षि, रामनाम रसिकुडु

कैलास सदनुडु साक्षि

मरियु नारद पराक्षर शुक

शौनक पुरन्दरनगजा धरज
मुख्युल्ल साक्षि गाद ? सुन्दरेश !
सुख कलशाम्बुधिवासा श्रितुलके (क)

६. सुखास्पद विमुखाम्बुधर-
पवन ! विदेह मानस विह्वारास
सुरभूज मानित गुणांक चिदा-
नन्द ! खगतुरङ्ग धृतरथाङ्ग !
परम दयाकर करुणारस-
वरुणालय भयापहार ! श्री रघुपते ; (क)

७. कलकलमनु मुखकल्ल गल्लिगिन सीत
कुलकुचु नोर कल्लोलु जूचु निन्न (क)

८. सततमु प्रेम पूरितुडगु त्यागराज-
नुत ! मुखजित कुमुदहित वरद ! निन्न (क)

“KANAKANA RUCHIRĀ” (Varāli)

Sweeter will be the devotee's pleasure, the more he, with a loving mind, daily sees you and your charming face radiating beauty and unbounded glory.

Did not such a Darsana redeem and render happy Dhruva when he felt mortified at the sharp and cruel words of his step-mother, Suruchi ?

Did not the description of the glory of your benign form given by Hanuman transport Srī Sitā into a blissful trance ?

This, my statement, will be amply testified to by Ānjaneya, who longingly and lovingly holds your blessed lotus-feet in his hands, by Lord Siva, the enjoyer of the superb sweetness of Rāmanāmam, also by Nārada, Parāsara, Suka, Sounaka, Indra, Pārvatī and Sītā.

Equally sweet is the pleasure of the Darsan of sprightly Sītā devouring the exquisite beauty of Srī Rāma's face with her yearning and modest looks.

BHAGAVAD GUNA—GENERAL

The Lord's Greatness and Mystic Power

कापि - 'नित्यरूप एवरि' - रूपकम्

प.

नित्यरूप येवरि पांडित्य मेमि नडुचुरा ? (नि)

अ.

सत्यमैन याज्ञा मीर सामर्थ्यसु गलदा ? (नि)

ब.

भानु पगळु रैयु रत्न सानु जुट्टडा
 पूनि शेषुडमित भार-भूमि मोयडा ?
 वीनुलन्दु काशीपति नी नामसु बल्कडा
 मानि त्यागराज विनुत-महिमास्पदमगु नीमुन्दु (नि)

"NITYARŪPA EVARI" (Kāpi)

Oh Eternal Being ! Whose capacity can be of any avail ?
 Has anybody the power to transgress your authority which

has truth for its basis ? Is not the Sun revolving regularly round Mount Meru day and night ? Is not Ādisēsha unflinchingly carrying the immeasurable load of the Earth ? Is not Lord Siva initiating all people with your Tāraka mantra ? You are the source of all greatness.

वर्धनि - 'मनसा मन सामर्थ्य' रूपकम्

प.

मनसा ! मनसामर्थ्यं मेमि ओ (म)

अ.

विनु साकेतराजु विश्वमने रथमुनेक्षि
तन सामर्थ्यमुचे दाने नडिर्पिचेने (म)

च.

अलनाडु वसिष्ठाडुल पट्टु गट्टे पळु-
कुल विनि वेगमे भूषणमुल नोसगिन कैकनु
पळुमारु जगम्बुल कल्लमनिन रविजुनि माय
वल वेसि त्यागराज वरदुडु दा चनग लेदा (म)

"MANASĀ MANA SĀMARTHYA" (Vardhani)

Oh mind ! Of what avail is our ability ? Note, the Lord has mounted the chariot of the Universe and is himself driving it with his own prowess. He has spread the net of Māyā throughout, making victims of people like even Kaikeyī, who in the first instance very jubilantly received the news of Rāma's coronation fixed by Vasishta and others,

and Sugrīva, who, more than once, lived a false life in this world.

चन्द्रज्योति — ‘बागायनय्य’ — देशादि

प.

बागायनय्य नी माय लेन्तो ;

ब्रह्मकैने कोनियाड तरमा ?

(बा)

भ.

ई गारुडमुनु योनरिचुचुनु

ने गादनुचु बल्कुटयु

(बा)

च.

अलनाडु कौरवुल नणचमन

यलरि दोसमनु नरुनिजूचि, पाप

फलमु नीकु दनकु लेदनि चक्कग

पालनमु सेय लेदा ? त्यागराजनुत ?

(बा)

“BĀGĀYANAYYA ” (Chandrajyōti)

Oh, this is wonderful ! How great is your magic ? Is it possible even for Brahmā to praise it ? This magic, yourself doing and at the same time proclaiming that you are not doing it, is wonderful. In the past when Arjuna trembled to carry out your command to destroy the Kauravas, characterising it as a sin, did you not similarly teach him that the effect of sin could not touch you or him and did you not thus protect him ?

मुखारि — 'कारुबार सेयुवार' — आदि

प.

कारुबार सेयुवार गलरे ? नीवले साकेत नगरिनि (का)

अ.

ऊरिवारु देश जनुळ वरमुनुळ
उप्पोंगुचुनु भावकुलये (का)

च.

नेलकु मूडुवान लखिलविथल
नेर्पु गलिगि दीर्घायुवु गलिगि
चलमु गर्वरहितुळ गालेद ?
साधु त्यागराजविनुत राम ! (का)

"KĀRUBĀRU SĒYUVĀRU" (Mukhāri)

Srī Rāma! Has there been anybody who has reigned over Ayōdhya like you, protecting the subjects, exercising supreme authority and securing the happiness and prosperity of townsmen, countrymen and rishis alike? During your reign did not your subjects have the benefit of the three monthly rains, training and education in all arts and crafts, longevity and freedom from intrigue and haughtiness?

भैरवि — 'नाथ ब्रोववे' — आदि

प.

नाथ ब्रोववे रघुनाथ ब्रोववे (ना)

च.

१. सललितुडनि मुनु पलिकिन वाल्मी-
कुल वाक्कुलु कल्ललायेना रघु (ना)
२. भयमुनुगल मुनिचयमुनु जूचि ह्-
दयमु करगग नभय मोसगिन रघु (ना)
३. वरमगु नुडुटि मुंगुसलनु तोलगिच्चि
करुणनु निजभक्तवसलनु जूचु रघु (ना)
४. अगणित रिपुलकु वगलोनरिच्चि स्व-
नगरमु नेलवोन्नु सोगु जूपु रघु (ना)
५. भरतुनि कनि मदि करगुनु वानि-
युरमुन जेर्विन करमुनु जूपु रघु (ना)
६. कल कलमनु मुख कल कनि पुरभा-
मल्ल वलवग तन सुतलवले जूचु रघु (ना)
७. निरुपम निर्गुण सरजिस लोचन
मरुवक त्यागराज वरनुत श्री रघु (ना)

"NĀTHA BRŌVAVE" (Bhairavi)

Oh Ragunātha! Protect me: Have the words of Vālmīki who has described you as one of sweet disposition, proved false? You were moved with compassion at the sight of the fear-stricken sages and vouchsafed to them protection, and you have evinced affectionate solicitude for true devotees.

I pray for your showing me the beautiful sight of your triumphant re-entry into Ayōdhya, after conquering countless enemies.

I pray for your showing me your endearing arm which clasped Bharata to your bosom with a melting heart.

When the women of the place (Āyōdhya) charmed with your radiant face approached you, you treated them as your own daughters, Oh matchless one ! Don't forget me.

दर्बारु — 'एल देलिय' — चापु

प.

'एल देलिय' लेरो पूर्वकर्म-मेलायुन जेसिरो ? रामय्य ! (ए)

भ.

बाल शशाङ्क कळालंकृत नुत !

नीलवर्ण ! सुगुणालय ! नी महिम (ए)

च.

१. बाल तनमुन शूल धरुनि वि-शाल धनुवुनु लीलगा भू-
पालकुलु गन केल विरचि कु-शालुगा श्री नेलिन नि- (ने)

२. नालुगोकपदिवेल कंचुरथाल सुररिपु मूलबलमुल
लीलग नोक कोलनेसि-काल यमपुरिपाळु जेसिन नि- (ने)

३. राजशैखरुनि यी जगतिलो-राजसम्बुन पूजसेयु
राजुलनु गजराजुलकु मृगराज ! त्यागराजनुत ! नि- (ने)

" ĒLA DELIYALĒRŌ " (Darbāru)

Why do people not realise your greatness ? What Karma have they done in their previous births to be so ? You are adored by Lord Siva and you are the repository of

all good qualities: In your tender age you broke sportingly without effort the colossal bow of Siva in the presence of all kings and jubilantly won the hand of Lakshmi. You destroyed with but one arrow the fourteen thousand bell-metal chariots and Rāvana's reserve-forces as if in a play and sent them all to Yamapuri. You are the lion to the elephants of kings who, through Rājasa pūja, got boons from Siva.

— —

असावेरि - 'लेकना निन्नु' - आदि

प.

लेकना निन्नु जुहुकोन्नाह ?
एक हृदयुलै नित्यानन्दमु (ले)

झ.

श्रीकर ! करुणा सागर ! निरुपम
चिन्मया ! श्रित चिन्तामणि ! नीयेड (ले)

च.

१. सौन्दर्यमुललो सुखमु सीतम्मकु,
सौमित्रिकि गनुल जाडल सुखमु (ले)
२. सुन्दर सुखमुन सुखमु भरतुनकि,
सुज्ञान रूपमुन सुखमु रिपुघुनिकि (ले)
३. चरण युगमुनन्दु सुखमांजनेयुनिकि,
वरगुण त्यागराज वरदा ! नन्दमु (ले)

"LĒKANĀ NINNU" (Asāvēri)

Otherwise, will they always be hovering along you, with one heart and deriving everlasting bliss ? Oh bestower of

prosperity, ocean of mercy, incomparable embodiment of knowledge, the wish-yielding gem to the devotees !

In your beautiful form, Sītā derived happiness. In your commands, through the movements of your eyes, Lakshmana derived pleasure. In your charming face, Bharata found joy. In your personality beaming with knowledge, Satrugna derived bliss. In your holy feet, Ānjanēya found happiness.

जगन्मोहिनि -- 'मामव सततं' -- आदि

प.

मामव सततं रघुनाथ !

(मा)

See above page No. 188.

"MĀMAVA SATATAM " (Jaganmōhini)

Oh Raghunātha ! The giver of prosperity to those who seek you, who are full of excellences, unattainable through mere scriptural lore without devotion, of lotus eyes, the peaceful, the changeless, of appropriate words; firm like Mount Meru, devoid of (evils like) passion, delusion and elation, the Deep, the Wind that blows away the clouds of the enemies of Tyāgarāja ! Pray, protect me always.

गांगेयभूषणि - 'एव्वरे रामय्य' - देशादि

प.

एव्वरे ? रामय्य ! नी सरि

(ए)

अ.

रव्वक्कु दावुलेक सुजनुल्लु

राजिग रक्षिंनु वा-

(रे)

च.

पगवानिकि सोदरुडनि येच्चक

भक्ति नेरिगि लङ्का पट्ट मोसगगा

नगधर ! सुर भूळुर पूजित वर !

नाग शयन ! तयाराज विनुत ! सरि

(ए)

"EVVARĒ RĀMAYYA" (Gāṅgēyabhūshani)

Who is there equal to you, Oh Rāma ! in protecting good people quietly and without fuss ? Without minding that he is the brother of your inveterate enemy, you made Vibhīshana, the king of Lankā, in appreciation of his devotion:

हरिकांभोजि - 'ओक माट योक' - रूपकम्

प.

ओक माट योक बाणमु-ओक पत्नीव्रतुडे ; मनसा

(ओ)

अ.

ओक चित्तमु गलवाडे-ओकनाडुनु मरवकवे

(ओ)

च.

चिरंजीवत्वमु निर्जर-वर मोक्ष मोसड्डुने

धर बरगु देवुडे-त्यागराज नुतुडु

(ओ)

"OKAMĀTA YOKABĀNAMU" (Harikāmbhōji)

Oh mind ! Never forget Srī Rāma: He is a man of one word, of one arrow (unfailing in its effect), of one wife alone and of one mind. He will vouchsafe to you deathlessness in this world and the supreme ageless state of salvation. Verily, he is God on Earth:

कापि-नारायणि — 'सरससामदान' — देशदि

प.

सरससामदान भेद दण्ड चतुर !

साटि दैव मेवरे ? ब्रोववे (स)

अ.

परम शाम्भवा प्रेसरुंडगुनु

बल्कु रावणुडु तैलियलेक पोये (स)

च.

हितवुमाटलेन्तो बागा बल्किटिवि

सतमुगा नयोध्य नित्तुनंटिवि ;

नत सहोदरुने राखु चेसि, राक-

हतमु जेसितिवि ; त्यागराजनुत ! (स)

"SARASA SĀMA DĀNA" (Kāpinārāyani)

Oh Rāma ! You are an adept in statesmanship and in wielding the four expedients, conciliation (Sāma), winning

over with gifts (Dāna), separating the enemies (Bheda) and punishing by war (Danda) and there is none equal to you in this even among Gods. This, Rāvana, who claimed to be the great devotee of Siva, could not know. You tendered any amount of good and beneficent advice to Rāvana (thereby exhibiting Sāma).

You sincerely offered Ayōdhya to him (in the event of his also taking refuge in you), Lanka having already been promised to Vibhīshana and thus demonstrated Dāna.

You made the brother of Rāvana (Vibhīshana) king of Lanka (even while Rāvana was reigning, exhibiting thus Bhēda): You destroyed Rāvana and exhibited Danda.

खरहरप्रिया — 'रघुवीर रणधीर' — रूपकम्

प.

रघुवीर रणधीर ! रारा, राजकुमार ! (र)

अ.

भृगुसूनु मदविदार ! वृन्दारकाधार ! (र)

च.

रावण घटवर्ण बलाराति रिपु नगनगारि !

स्थावर जङ्गम रूप ! त्यागराजहृच्चारि ! (र)

" RAGHUVĪRA RANADHĪRA " (Husēni)

Come Oh! Hero of the Raghus; valorous in battle! the destroyer of Parasurāma's pride, the prop of (all) gods!

an Indra who destroys the mountains of Rāvana, Kumbha-karna and Indrajit ! you who are of the form of the static and the moving, you who abide in the heart of Tyāgarāja !

अठायण - 'कट्टु जेसिनावु' - आदि

प.

कट्टु जेसिनावु ; रामबन्दु (क)

अ.

मट्टु मितमु लेनट्टि देवता-
मतमुललो जोर बडुदामन्न (क)

च.

मा मतमुलनु ललाटमुन पि-
तामहुडु ब्रायलेदनुचुनु मरि मरि
काम मदमुलकु हितवनुचु नि-
ष्काम त्यागराजुकु तोवु (क)

" KATTU JĒSINĀVU " (Ātāna)

You have cast the prohibitory spell of " Rāma Bandu " over me, preventing me from straying into numerous other faiths claiming allegiance to other Gods. Though I know that the faith to be followed by me is not predetermined by Brahmā, it appears to me, desireless Tyāgarāja, that other faiths conduce more and more to desire and infatuation.

BHAGAVAD GUNA-DAYĀ, KSHAMĀ-GRACE

शङ्कराभरणम् - 'राम सीताराम' - आदि

प.

राम सीताराम राम-राम सीताराम राम-

राम सीताराम राम-राम सीताराम राम-

(रा)

च.

१. तप्पु लेन्नबोते माकु-गोप्प तनमुरादु मा-

यप्प दयजेसि कंङ्कल कप्पुकोनि पालिम्पवे

(रा)

२. दापुलेक नेनु नीदु-प्रापु कोरुकोटिगानि

रेपु मापनुचु दोव जूपक रावय्य ब्रोव

(रा)

३. नीलवर्ण ! पापमुल-कालयमैतिनि नादु

जालिर्दीर्वि भयमु नीकेलयनि यादुकोवे

(रा)

४. बालायमुग कृपालवाल ! रक्षिंचु कनक-

चेल ! यिन्दरिलो नादु-चौलागीय्य समयमु

(रा)

५. इतरुलन्दु मनसुबोदु वेतलुनीकु तेलियरादु

गतियु मुम्माटिकि लेदु क्षिति नेव्वरिनि वेडबोदु

(रा)

६. राम राम नित्य ! शत्रु भीम भीमनुतगत

काम काम वैरिनुत नाम ! नामदिनि रावे

(रा)

७. देव देवार्चित सर्व जीव जीवन ! महानु-

भाव भावजरूप श्री-पाप पावन ! राधव

(रा)

८. माय मायेड बहुरा-धेय धेय विषयाल्लेल
 रोय रोयेप्पुड देव-राय राय ! यी देहमु (रा)
९. राज राज वन्दित ! वि-राजराज हरे दिन-
 राज राज नयन ! त्याग-राज राज दशरथ (रा)

" RĀMA SĪTĀRĀMA " (Sankarābharanam)

If you care to reckon my sins, I can never hope to be saved. So, my father, protect me with your eyes closed. In a helpless condition, I have sought your support. Pray, do not put me off, but come at once gracefully to save me. I have become a regular abode of sins. Come to my succour and remove my distress, cheering me up by saying " why should you be afraid (when I am with you)? " This is the time for taking me by the hand. My mind does not go after others to seek help and you do not seem to know my troubles. Positively I am forlorn. Whom shall I seek in this world? Come into my mind. Do not play an illusory game with me. I do not know why people cling to this body and run after sense-pleasures, without discarding them.

तोडि — 'नीदय रावलेगाक' — आदि

प. नीदय रावलेगाक-ने नेन्तवाडनु, राम ! (नी)

अ. वेदशास्त्र पुराणमुल्लि
 नीवेगतिथनुचु मोरबेट्टु गनुक (नी)

च

१. सारसार ! कान्तारचर मदवि-
 दार ! सुन्दराकार ! सुगुण !
 सुकुमार ! मारमण नीरजाप्तकुल
 पारावार सुधारसपूर्ण ! (नी)
२. श्री हरे ! वर विदेहजाक्षिप ! वि-
 बाह ! दलितरिपु देह ! शेषसम-
 बाह सज्जनसमूह ! वैरिमद-
 दाह ! मौनि हृद्रेह ! नादुपै (नी)
३. आदिदेव देवादि सृग्य-
 सनकादि विनुत ! कामादिषड्गुणह-
 रादिमध्यरहितादित्यागरा-
 जादि वन्दित ! विवादि मदहरण ! (नी)

"NĪDAYA RĀVALEGĀKA " (Tōdi)

Oh Rāma ! Your Grace must come of its own accord,
 What am I, after all ?

The Vēdās, Sāstras and Purānās declare loudly that you
 are the only refuge.

कीरवाणि - 'कलिगि युंटे गदा' - आदि

१.

कलिगि युंटे गदा गलगुनु ? कामितफल दायक ! (क)

अ.

कलिनि यिक्खित मेरुगक निन्नाडु कौटि'
चलमु जेयक नातल्लु चक्कनि व्रात (क)

च.

भागवताग्रेसरुल्लु नारद
प्रह्लाद पराशर रामदासुल्लु
बागुग श्रीरघुरामुनि पदमुल
भक्ति जेसिन रीति त्यागराजुनिकिपुड्ड (क)

"KALIGI YUNTE̐ GADĀ" (Kīravāni)

Oh ! Fulfiller of desires ! Your grace will come only if I had earned it by past merit ; in this Kali age, without knowing your mind, I reproached you.

Do not tarry ; if you had ordained a fair fate for me, your grace will come ; if I had practiced devotion to Rāma's feet as devoutly as the foremost devotees, Nārada, Prahlāda, Parāśara and Rāmadāsa, I would have earned it (your grace).

नायकि — ' दयलेनि व्रतुकेमि ' इम्य

प.

दयलेनि व्रतुकेमि ? दशरथ राम ! नी (द)

अ.

वयसु नूरैन नी वसुधनेलिन गानि (द)

च.

राजाधि राज ! रतिराज शतलावण्य !

पूजजपमुल वेळ पोन्दुगा नेदुट

राजिछि लोकान्तरङ्गमर्ममु देलिपि

राजिसेयनि त्यागराजसन्नुत ! नीडु

(द)

"DAYALĒNI BRADUKĒMI" (Nāyaki)

Oh Rama! Without your grace, of what use is life, whether it be for one hundred years or whether it is spent in ruling a kingdom? If I have it, I will be blessed with your loving presence at the time of my pūja and japam, enlightening on the real secret of life and vouchsafing mental peace to me.

भैरवि

‘तनयुनि ब्रोव’

आदि

प.

तनयुनि ब्रोव जननि कच्चुनो

तल्लि व्ह बाळुडु बोनो ?

(त)

अ.

इनकुलोत्तमा ! ई रहस्यमुनु

येरिगिंपुसु ; मोमुनु गनुपिम्पुसु ;

(त)

च.

वत्समु वेंट धेनुवु चनुनो ?

वारिदमुनु गनि पैरुळु चनुनो ?

मत्स्यकंटिकि विटुडु वेडळुनो ?

महिनि त्यागराज विनुत ! रम्मु देल्लुमु

(त)

"TANAYUNI BRŌVA" (Bhairavi)

Does the mother go to the child to protect it, or does the child go to the mother ? Please reveal this secret and show me your face. Does the cow go after the calf ? Do the paddy fields go up to the clouds for water ? Does the paramour go after his beloved ? Come and reveal this secret.

बिलहरि -- 'सरसीरूह नयन' -- चापु

प.

सरसीरूह नयन नी कटाक्षमे-चालु सज्जनजीवन (स)

अ.

मीनमर्मकुल कामिश्चि कनट्ल
दान मीलङ्कनुदय जूचिनट्ल (स)

च.

१. साधु सङ्गति नेनु सलिपिन यट्ल
माधुर्य भोजन-मट्ट जेसिनट्ल (स)
२. धनकनकमुलेल्ल-दगिलिन यट्ल
दिनमु दुरासल्ल-दीरिन यट्ल (स)
३. सिंहासनमुन-जेलगिन यट्ल
ब्रह्मेन्द्र पट्टमनु-भवमन्दिनट्ल (स)
४. नारुगोक्क पदि भुव-नमु लेलिनट्ल
कल्लु कुलमुलेल्ल-गडतेरिनट्ल (स)
५. राजीव भवनुत-रमणीय चरित
राजिह्लु श्रीत्यागराजादि विनुत (स)

"SARASĪRUHA NAYANA " (Bilahari)

Oh Lotus-eyed one ! Oh the life of the virtuous !

Your grace is enough. It will give the recipient the happiness and satisfaction which the fish derive from prolific progeny ; which a man, never accustomed to make gifts, feels on suddenly becoming generous ; which I feel in the company of the Holy ; which one derives from a delicious meal, from gold and wealth, which one experiences when freed from greed and unworthy desires, from securing a throne, from acquiring and enjoying the status of Brahmā and Indra, from exercising sovereignty over the fourteen worlds and from his entire race being saved.

वनावलि - 'अपराधमुल्लु' - आदि

प.

अपराधमुल्लु नोर्व समयमु
कृपजूडुमु धनमैनना (य)

झ.

चपलचित्तुडै मनसेरुगक ने
जालि वेट्टु कोनि मोरलनिडु (य)

च.

सकल लोकल फलमुल नेरिगि
संरक्षिंचुनु नुंडग न-
ओरुनि ओव तेलिय गीर्तन श-
तक मोनर्नु त्यागराजनुत ! ना- (य)

" APARĀDHAMULANU " (Vanāvali)

Pray forgive me for this serious sin of not knowing your kind and show mercy to me, who am fickle-minded. When you are there to protect (unsolicitedly) all the beings of the universe, knowing fully their worth and deserts, I have made a special approach to you with an offering of hundred songs in order that you may particularly bless me:

कापि — 'मीबल गुणदोष' — झम्प

प.

मीबल गुणदोष मेमि ? श्रीराम ! (मी)

अ.

नाबल नेगानि, नलिनदलनयन (मी)

च.

१. बङ्गार बागुग पदिवने गाकुंटे
अङ्गलार्चुचु बच्चुनाडुको नेल (मी)

२. तन तनय प्रसववेदन कोर्वेलेकुण्टे
अनय यल्लुनिपै यहङ्कार बडनेल (मी)

३. ए जन्ममुन पात्र मेरिगि दानं बीक
पूजिंच मरचि वेल्पुल नाडुकोनेल ? (मी)

४. नामनसु नाप्रेम नन्नलय जेसिन
राजिल्लु श्री त्यागराजनुत चरण (मी)

"MĪVALLA GUNADŌSHA" (Kāpi)

Merits and blemishes are not yours but are my own making, Oh Rāma !

If the gold is not of the required standard of purity, why wail and blame the goldsmith ?

If one's daughter is not able to stand the labour-pains, why wrongly blame the son-in-law for it ?

If one failed to do charity to deserving persons and worship God in previous births, why should one blame the gods for his lot ? My trouble is due to my own mind and to my own inclinations:

कन्नड - 'निन्नाड नेल' - आदि

प.

निन्नाड नेल नीरजाक्ष ! (नि)

झ.

कन्नवारि पैनि-काक शैयनेल ? (नि)

च.

१. कर्ममुनकु तगिन कार्यमुल्ल नडुचुनु ;
धर्ममुनकु दगिनडु दैवमु ब्रोचुनु (नि)

२. वित्तमुनकु दगिन सिद्धियु गल्लुनु
वित्तमुनकु दगिनडु वेडुक नडुचुनु (नि)

३. सत्वरूप निबु सन्नति जेयु
तत्त्वमु देलिसिन त्यागराजुनिकि

(नि)

"NINNĀDA NĒLA" (Kannada)

Why should Tyāgarāja, who knows the right method of adoring you, blame you and be angry with everybody ?

Events happen according to one's own Karma: The Lord dispenses his Grace to people as suited to Dharma: One's spiritual attainment will be in proportion to his mental developments: The success of entertainments will be commensurate with the money spent.

मणिरंगु

‘रानिदि रादु’

आदि

प.

रानिदि रादु सुरासुलकैन !

(रा)

अ.

पोनिदि पोदु-भूसुलकैन

(रा)

ख.

देवेन्दुनिकि सुदेहमु-पूर्व

देवुलकमृतमु भावमेगानि

आ वनचर बाध लामुनुलकै गानि ;

पावन त्यागराज भाग्यमा ! श्रीराम

(रा)

“RĀNIDI RĀDU” (Manirangu)

What will not come will not come, be one a Sura or an Asura; what will not go will not go, be one even a Brahman; (otherwise), Devendra would not have had the body he had; the Rākshasas would not have been deprived of Amrita; the holy sages of Dandaka would not have been subjected to the cruelties of Rākshasas.

BHAGAVAT SVARŪPA

Bhagavat Svarūpa—Devotional

ललिता - ‘सीतम्म मा यम्म’ - रूपकम्

प.

सीतम्म मायम्म- श्रीरामुडु मातंङ्गि (सी)

झ.

वातात्मज सौमित्रि वैनतेय रिपुमर्दन
धात भरतादुल्ल सो-दरुल्ल माकु ; ओ मनसा (सी)

च.

परमेश वशिष्ठ परा-शर नारद शौनक शुक्र
सुरपति गौतम लम्बो-दर गुह सनकादुल्ल
धर निज भागवताग्रे-सरु लेबरो वारेल्लु
धर त्यागराजुनिकि परम बान्धवल्लु ; मनसा (सी)

"SĪTAMMA MĀYAMMA" (Lalitā)

Sītā is my mother and Rāma is my father ; Hanumān, Lakshmana, Garuda and Satrugghna, Brahma, Bharata and others are my brothers ; Paramesa, Vasishta, Parāsara, Nārada, Sounaka, Suka, Indra, Goutama, Ganesa, Guha, Sanaka and all true Bhāgavatas are all my close relations.

बिल्हारी - 'नीवेगानि नन्नेवरु' - चापु

प.

नीवेगानि नन्नेवरु गातुरुरा ? नीरजदल नयन (नी)

अ.

कावलसिन कोरिक लिच्चि ननु चाल
करुणिच्चि ओचु तल्लि दंङ्गि वि (नी)

च.

१. मुनु मावंशमुन गल्लु पेइल्ल तपमु-
लनु जेसि थार्जिच्चिन धनमु ;
विनवय्य बहु जन्ममुलनु ने ननेक
विरुल वेळ पूजिच्चिन फलमु (नी)

२. शरणागत जन पाप उवलनमुनु
शमन जेथु जल पूरित धनमु ;
सुरमुनि जन थोगि गणमुल हृदयमु
सुष्टुहमौ सन्निवदानन्द धनमु (नी)

३. सागर शयन नदुल्लो मेलैन
 स्वर्णदी खानम्बुन गलगु फलमु ;
 त्यागराजु वरमनि ब्रह्मादुलकु स-
 त्यमु जेसि पल्लिकन तारकमु (नी)

“NĪVĒGĀNI NANNU” (Bilahari)

Who is there but you to protect me ? You are my father and mother, giving me all that I desire and protecting me with utmost kindness. You are the precious treasure earned by my forefathers by virtue of their austerities. You are the fruit of my worship, in countless past births, with quantities of flowers.

You are the water-bearing cloud to quench the fire of the sins of your devotees ; You are the cloud of Satchidānanda which graces the hearts of angels, yogis and sages.

You are the merit which one derives from a bath in the celestial river (Gangā) which is the holiest of rivers.

You are the saving mantra (tāraka) that has been solemnly proclaimed to Brahmā and others by Tyāgarāja as the highest.

मध्यमावृत्ती - 'नगुमोमु गलवानि' - आदि

प.

नगुमोमु गलवानि ना मनोहरनि

जगमेळु झूरुनि जानकी बरुनि

(न)

च.

१. देवादिदेवुनि दिव्यसुन्दरुनि
श्री बासुदेवुनि सीताराघवुनि (न)
२. सुज्ञान निधिनि सोमसूर्यलंचनुनि
अज्ञान तममुनु अणवु भास्करुनि (न)
३. निर्मलाकारुनि निखिलाघहरुनि
धर्मादि मोक्षम्बु दयचेयु घनुनि (न)
४. बोधतो पल्लमारु पूजिञ्चि ने ना-
राधिन्तु श्री त्यागराज सन्नुतुनि (न)

“NAGUMŌMU GALAVĀNI” (Madhyamāvati)

You, the ever smiling captivator of my mind, the Hero of the Universe, the Lord of Sītā, the God of Gods, the exquisitely beautiful one, the repository of wisdom, the one who has the sun and the moon as his eyes, the sun that dispels the darkness of ignorance, the one with stainless form, the destroyer of all sins, the great one that blesses one with the Purushārthas from Dharma to Moksha!

Fully enlightened by Jnāna, I shall time and again worship you according to the prescribed methods.

शुद्धसावेरि - ‘लक्षणमुल्लु गल’ - आदि

प.

लक्षणमुल्लु गल श्रीरामुनिकि प्र-

दक्षण मोनरिन्तुमुरारे

(क)

अ.

कुक्षिनि ब्रह्माण्डम्बु लुन्नवट, वि-

चक्षुण्डट, दीक्षा गुरुडट, शुभ

(ल)

च.

लक्षण लक्ष्यमु गल श्रुतुल्लुक प्रत्यक्षम्बौनट

अक्षरस्तुलैन भजन परलके-अन्तरङ्गडौनट

साक्षियै वेलयु त्यागराज-

पक्षकु डौनट ; मुप्पदिरेण्डु

(ल)

" LAKSHANAMULU GALA " (Suddhasāvēri)

Why don't you come and make a Pradakshinam of Srī Rāma, who has all the thirty-two Lakshanas (auspicious signs). He has in his stomach the whole universe ; he is the discriminating Lord ; he is the initiating Guru of all ; he reveals himself to those who are thoroughly well-versed in the Vedas ; he protects devotees, who have received proper training and can earn the approbation of congregations of the wise ; he becomes the intimate friend of the cultured who worship him through Bhajana ; he is the universal witness and the prop of Tyāgarāja.

नारायणगौळ - 'कदलु वाडु गाडे' - आदि

५.

कदलु वाडु गाडे रामुडु कथलेन्नो गलवाडे

(क)

अ.

मोदलु ता नैनाडे तुद मोदलु लेनिशडैनाडे

(क)

च.

कल्पन लेमडु लेदु सङ्कल्पमुले गलवाडु शेष-

तल्प शयनुडे वाडु श्रीत्यागराजनुतुडैनाडु

(क)

“KADALU VĀDU GĀDE” (Nārāyanagoula)

Srī Rāma is immutable but His stories are numerous. He is the primal cause and yet he is without beginning and end. He never indulges in false fabrications (Kalpanas), but everything that he wills gets accomplished. He rests quiet on the bed of Ādisesha and yet He has become the object of Tyāgarāja's adoration.

बिलहरि

‘ ना जीवाधार ’

आदि

प.

ना जीवाधार ! ना नोमु फलमा !

(ना)

ख.

राजीवलोचन ! राज राज शिरोमणि

(ना)

घ.

ना चूपु प्रकाशमा !

ना नासिक परिमलमा !

ना जपवर्ण रूपमा !

नादु पूजासुममा ! त्यागराजमुत

(ना)

"NĀJĪVĀDHĀRA" (Bilahari)

Oh, the prop of my life, the fruit of my penance, the brilliance of my eyes, the fragrance of my nose, the embodiment of the letters of the Name that I chant, You are the flower of my worship.

अठाण — 'नारद गानलोल' — रूपकम्

प.

नारद गानलोल ! नतजनपरिपाल ! (ना)

अ.

नीरद समनील ! निरुपम गुणशील ! (ना)

च.

नीवु लेक ये तनुवुल्ल निरतमुगा नडुचुनु ?

नीवु लेक ये तरुवुल्ल निरुमुगा मोलुचुनु ?

नीवु लेक ये वानलु नित्यमुगा गुरुचुनु ?

नीवु लेक त्यागराजु नी गुणमुल नेटु बाडुनु ? (ना)

"NĀRADA GĀNALŌLA" (Ātāna)

Oh, Protector of Devotees ! Oh, one of incomparable virtues ! Without you, which embodied being can ever get on ? Without you, what vegetation can sprout ? Without you can there be any rain ? Without you how can Tyāgarāja sing the song of your Ġunas ?

आनन्दभैरवी — 'नीके तेलियक' — आदि

प.

नीके तेलियक पोते ने नेमि सेयुदुरा ? (नी)

अ.

लोकाधारुडवय्यु नालोनि प्रज्वलिंचु जालि ; (नी)

च.

येंदेन्दु जूचिन नेंदेन्दु बलिकिन
नेंदेन्दु सेविच्चिन नेंदेन्दु पूजिच्चिन
अंदेन्दु नीवनि तोचु टन्दुकु नीपादार-
विन्दमुनु ध्यानिच्चिन-देन्दुकनि ? त्यागराज सन्नृत (नी)

"NĪKĒ TELIYAKAPŌTĒ" (Ānandabhairavī)

If you yourself do not know it, what could I do ? You, as the prop of the Universe, do not know the burning state of my mind; what can I do ? I have been meditating on your blessed feet solely to be able to see you wherever my eyes fall, to feel like speaking to you whomsoever I speak to, to visualise you wherever my vision goes, to worship you wherever I may worship:

हुसेनि — 'सर्वलोक दयानिधे' — त्र्यश्रलघु

प.

सर्वलोक दयानिधे सर्वभौम दाशरथे (स)

च.

१. पञ्चभूतमुलकु नाधुडनुचु देल्लुसुकोटि (स)
२. भूसुता करमुबट्टि-भूमि वेलयुवाडु नीचु (स)
३. नीरधिपै बाग योग-निद्र सेयुवाडु नीचु (स)
४. कमलबन्धु कुलजवरुल-गडतेर्चिनवाडु नीचु (स)
५. पवमान कुमरुंडु-बंटैन वाडु नीचु (स)
६. अन्तरिक्ष केशनुता-नन्त नामरूप रहित (स)
७. ज्ञानवैराग्य भक्ति-दान मोसयुवाड वीचु (स)
८. आगम निगमातीत त्यागराज विनुत चरित (स)

"SARVALŌKA DAYĀNIDHĒ" (Husēni)

Oh, Rāma, the Supreme Being who is merciful towards the whole universe ! I have realised that you are the Lord of the five elements, the One that came down on the earth and wedded Sītā and are no other than the One who is absorbed in mystic slumber on the ocean: You have blessed the solar race by being born in it: Oh ! You who are lauded by Siva ! You are the One who had Hanumān for his service. You are infinite, beyond name and form: You are the giver of Jnāna, Vairāgya and Bhakti. You are beyond the Vedas:

देवगांधारि - 'कोलुवै युन्नाडे' - आदि

प.

कोलुवै युन्नाडे कोदण्डपाणि

(को)

अ.

सललित मनुलै सारैकु शीलुलै
धलचुचु गोरिवच्चि सेविम्परे (को)

च.

१. जनकज भरतादुलतो मंचि नैवेद्यंबुलु
चनुचुन वेडुक नारगिचि मेरुपुकोटल गेरु
कनक पटमु सोंमुलनु धरिचि वेदोक्तमैन
सनक वचनमुलचे तोषिचि याश्रितुल बोषिचि (को)
२. वरमगु वासनलु परिमळिप सन्निधिलो वेलुगुचु
सुरवार सतुलु बाग नटिम्प, नदिगाक
पराशर नारदमुनुलेल्ल नुतिम्प येन्तेन्तो नेनरुन
सुरपति वागीशुलु सेविम्प, मेनु पुलकरिम्प (को)
३. उडुराज मुखुडु शेषशैय्यपैनि चेलङ्गग गनि
पुडमिकुमारि सुगन्धमु बुय्य नम्भिनवारलके
कडकंटीनि कोरिन वरमिदय्य त्यागराजुनेनरुन
यडुगुडुकु मळपुल नन्दिदय्य श्रीरामय्य (को)

“KOLUVAIYUNNĀDĒ” (Dēvagāndhārī)

Kōdandapāni is in court. Let all pure-minded souls with excellent conduct and with loving desire come and have the darsanam. Having partaken of the good offerings placed before him, along with Sītā, Bharata and others, dressed in golden garments and feeling delighted at the Vedic chantings by Sanaka, blessing the devotees, with sweet scents pervading the whole atmosphere, celestial dancing girls

dancing before him, Parāśara, Nārada and other devotees singing his praises, Indra, Brahma and others worshipping him lovingly with bodies thrilled, the beautiful Lord is resting on Ādisesha. Sītā smearing the body with sandal paste, Kōdandapāni is sitting in court, granting solely to the faithful, with his side-glances, the boons that they seek and with Tyāgarāja handing pan to the Lord every now and then.

कापि — ‘पाहि कल्याणराम’ — आदि

प.

पाहि कल्याणराम पावन गुणराम (पा)

च.

१. ना जीवाधारमु-ना शुभाकारमु (पा)
२. ना नोमु फलमु-ना मेनु बलमु (पा)
३. ना वंश धनमु-नादैदोतनमु (पा)
४. ना वित्तानन्दमु-ना सुखकन्दमु (पा)
५. नाडु सन्तोषमु-ना मुहुवेसमु (पा)
६. ना मनोहरमु-नाडु शृङ्गारमु (पा)
७. ना पालि भाग्यमु-नाडु वैराग्यमु (पा)
८. नाडु जीवनमु-नाडु यौवनमु (पा)
९. आगम सारमु-यसुर दूरमु (पा)

१०. मुल्लोका धारमु-मुत्याल हारमु (पा)
 ११. देवादिदेवमु-दुर्जनाभावमु (पा)
 १२. परमैव ब्रह्ममु-पापेभसिद्धमु (पा)
 १३. इदि निर्विकल्पमु-ईश्वरजन्ममु (पा)
 १४. इदि सर्वोन्नतमु-इदि मायातीतमु (पा)
 १५. सागर गुप्तमु-स्थागराजाप्तमु (पा)

"PĀHI KALYĀNARĀMA" (Kāpi)

Protect me, Oh auspicious Rāma, of sanctifying excellences ! You are the prop of my life ; you are the fruit of my penance, the strength of my body, the wealth of my family, the source of my auspiciousness, the bliss of my mind, the source of my happiness, my joy, the charming dress that I put on ; the captivator of my heart ; my beauty ; my blessedness ; my dispassion ; my life ; my youth ; the essence of the Vedas and the Āgamas ; beyond the reach of the Rākshasas ; the prop of the three worlds ; my pearl necklace ; the God of Gods ; the negation of the wicked ; the supreme Brahman ; the destroyer of sins ; beyond conception ; divine incarnation ; the highest ; beyond Māyā ; hidden in the ocean ; the friend of Tyāgarāja :

सिद्धवाहिनी - 'नेनहंचेरा नापैनि' - देशादि

प.

नेनहंचेरा नापैरनि चाल ; नी दाखुडनु कादा ? श्री राम (ने)

अ.

सनकादियोगिवृन्द वन्द्यपाद !

साकेत बास ! सङ्गक्तपोष !

(ने)

च.

तल्लिदंड़ि गुरु दैवमु नी वनि

तरुचुगानु निन्न नम्मियुन्न ने

दल्लडिळ्ळु तुंड दरि चूप वेमि ?

त्यगराज परिपाल ! सुगुण शील !

(ने)

"NENARUNCHERĀ NĀPAINI" (Simhavāhinī)

Oh Rāma! Show your mercy in full measure to me.
Am I not your servant? You are the protector of the
devotees: When I, who have reposed my full faith in you
as my mother, father, guru, God, am in great distress, why
do you not show me the way out? You are the repository
of all virtues:

आनन्दभैरवी - 'राम राम' - आदि

प.

राम राम नीवारमुगामा राम राम सीता-

राम राम साधुजनप्रेम रारा

(रा)

च.

१. मेरुगु चेलमु कट्टुक मेळ रारा राम

करङ्ग बङ्गाश सोम्मुळु कदल रारा

(रा)

२. वरमैतद्धि भक्ताभीष्ट वरद रारा
मरुगु जेसुकोनु नद्धि महिम रारा (रा)
३. मेण्डैन कोदण्डक्रान्ति मेरथ रारा कनुल-
पण्डवग गुण्डु उहण्डरारा (रा)
४. चिरुनवुगल मोमु जूपरारा
करुणतो नन्नेल्लप्पुडु गाव रारा (रा)
५. कन्दर्प सुन्दरानन्दकन्द रारा नीकु
वन्दनमु जेसेद गोविन्द रारा (रा)
६. आद्यन्तरहित वेदवेद्य रारा भव-
वेद्य ने नी वाड नैति वेग रारा (रा)
७. सुप्रसन्न सत्वरूप सुगुण रारा राम
अप्रमेय त्यागराजु नेल रारा (रा)

“RĀMA RĀMA NĪVĀRAMUGĀMĀ” (Ānandabhairavī)

Oh Sītā Rāma! lover of the devout! Are we not your own? Come softly with your golden clothes and ornaments dangling: Oh fulfiller of the cherished desires of great devotees! Oh repository of mysterious divine Glory, come! Come with your Kōdanda: Come, you great Hero whose sight is a feast to the eyes: Come to show me your smiling face: Let your loving blessing be with me always to protect me: Come Oh One of Cupid's beauty, the root of bliss! Come, I desire to prostrate before you. Oh

Govinda, One who has neither beginning nor end, one who is known through the Vedas and to Siva! I have become yours. Quickly come: Oh gracious one! Oh embodiment of Truth, endowed with all good qualities! Oh Infinite, come to bless Tyāgarāja.

BHAGAVAT - SVARŪPA—PHILOSOPHICAL

सुरटि - 'भजन परल केल' - रूपकम्

प.

भजन परल केल दण्ड-पाणि भयसु ? मनसा राम (भ)

झ.

भज रुद्र सुरेशुल का-यास्थान मोसङ्गु राम (भ)

च.

अण्डकोट्लु निण्डिन को-दण्डपाणि मुखसुनु ह-

त्युण्डरीकमुन जूचि पूज सलपुनु

निण्डुप्रेमतो गरङ्गु-निष्काममुलकु वर वे-

दण्ड बाल दासुडैन त्यागराजु सेयु राम (भ)

"BHAJANA PARULA KĒLA" (Suruti)

Oh Mind! Where is the need for fear of Yama for real devotees of Rāma who apportion their respective positions to Brahma, Siva and Indra, of Rāma worshipped by Tyāgarāja, the servant of the Lord who protected the elephant, and for those desireless souls who are able

to visualise in the lotus of their hearts the Lord who fills the numberless worlds and pine in worshipping him with unbounded love ?

शहान - ' निजमुग नी महिमल ' - देशादि

प.

निजमुग नी महिमल्ल देल्य केरु (नि)

अ.

भजन जेयुमनि पलिकिरि गानि-भजगज सिंह-गालान्तरमनि (नि)

च.

बुद्धियनु तल्लिनि विषय विडुलके

प्रोहु नोसगि पैकमु लार्जिञ्चे

सिद्धुल्ल सुजनुल्ल सभकु रानेरनि

पेह्लु श्री त्यागराजविनुत ! (नि)

NIJAMUGA NĪMAHIMALU (Sahāna)

○ Rāma ! There is none who would speak out in truth your glory.

They simply ask one to do Bhajana (not knowing that the difference between what they say and real devotion is like the difference between an elephant and a goat, a lion and a jackal) ; they, the (supposed) great ones who always

give the mother of their mind to the libertines called Senses, are adepts in earning money and do not frequent the company of the good souls.

गरुडध्वनि - 'तत्त्व मेरुग तरमा' रूपकम्

प.

तत्त्व मेरुग तरमा ? पर (त)

अ.

तत्त्वमसि यन्नु वाक्यार्थमु, राम ! नीबन्तु पर (त)

च.

तामस राजस गुणमुल तन्नु कोळ्ळु पोदया
राम भक्तुडैन त्याग-राज विनुत वेद शास्त्र (त)

"TATVA MERUGA" (Garudadhvani)

Is it possible to realise the truth? Is it possible to realise the great truth? Is it possible to realise the great truth that you Rāma are the meaning of the great affirmation "That thou Art"? Is it possible for one so long as one is caught up in struggle with Tāmasic and Rājasic gunas to realise the truth of the Vedas and Sāstras?

देवगान्धारि - 'तनलोने ध्यानिच्चि' - आदि

प.

तनलोने ध्यानिच्चि-तन्मयमे गावलेरा (त)

अ

तनगुहलो दानुण्डेडु-तावुनु देलियगवलेरा (त)

ब.

१. नी मर्म माक्षणेमे निश्चयमै तेळुसुनुरा (त)

२. एननु मायावेळ-नेवङ्को तेलियदुरा (त)

३. तोलिकर्ममे बलमु-तोयकूडु विधिकि (त)

४. प्रकृति स्वभावमुळ-प्रज्वलिंचुचुनुण्डु (त)

५. लक्ष्यमु जेयस मदिलो-लक्षान्तरमुलकैना (त)

६. भिक्किन कळळकु रुचुल मेळु गनेवारेवर (त)

७. भूतमुलैदुनु नीवु-पोरल जेयुचुन्नावु (त)

८. निरवधिशय्यपै नीवु-नित्यानन्दमु नुन्नावु (त)

९. श्री त्यागराजुनि-चे बट्टि रक्षिश्चेदवु (त)

"TANALŌNE DHYĀNINCHI" (Dēvagāndhāri)

Oh Rāma ! One must meditate within his own self and become one with you. He must realize the seat of his self in the cave of his body: That very moment, he will know your truth and grasp it firmly:

As long as Man is under the sway of the Māyā of I, he will not know in which direction he is dragged. His past karma will operate strongly and not even Brahma can undo

it. The worldly tendencies will dominate ; and for ages such people will not be inclined to place right value on introspection ; nor will they be in a position to realize that there are higher stages of happiness than what can be derived through senses:

Oh Lord ! You are sporting with the five elements and you are enjoying bliss eternally, stretching yourself on your bed of Ādisesha.

You will assuredly hold Tyāgarāja by the hand and protect him.

वागधीश्वरी - ' परमात्मदुःख ' - आदि

प.

परमात्मदुःख वेळुगु मुच्चट बाग देळसुकोरे (प)

झ.

हरियट हरडट सुरुलट नरुलट
यखिलाण्ड कोटुलट यन्दरिलो (प)

च.

गगनानिल तेजो जल भूमयमगु
मृग खग नग तर कोटुललो
सगुणमुलो विगुणमुलो सततमु
साधु त्यागराजादि याश्रितुललो (प)

"PARAMĀTMUDU" (Vāgadhīswarī)

Know all well how Paramātmā, the Lord, shines in glory in everything, in Hari, Hara, Devas, human beings and in the innumerable worlds; He shines in all the species of creation, made of the five elements, fire, air, earth, water and ether, like animals, birds, mountains, trees and even in the good and the bad and always in holy devotees like Tyāgarāja:

कल्याणि — 'ए तावुनरा' — आदि

प.

ए तावुनरा निलकड नीकु ?

येँचि जूड नयुपडवु (ए)

अ.

सीता गौरी बागीश्वरि यनु

श्री रूपमुलन्दा ? गोविन्द (ए)

च.

भूकमलार्कानिलनभमुलन्दा ?

लोक कोटुलन्दा ?

श्रीकरुडगु त्यागराज करार्चित

शिव माधव ब्रह्मादुल यन्दा ? (ए)

"Ē TĀVUNARĀ" (Kalyāṇi)

Which is your place of abode? You are not easily to be found, however closely you are searched for. Is

it in the feminine forms of the deity like Sitā, Gaurī and Sarasvatī or is it among the five elements of earth, water, fire, air and ether or in the innumerable worlds or among the Trinity ?

शङ्कराभरणम् - 'भक्ति बिच्चमीयवे' - रूपकम्

प.

भक्ति बिच्च मीयवे भावुकमवु (ए)

See above page 192

" BHAKTI BICHCHAMĪYAVE " (Sankarābharanam)

Rāma is above salvation, Universal Sakti and Trimūrtis.

See above page 192

वीरवसन्तम् - 'एमनि पोगडुदुरा' - आदि

प.

एमनि पोगडुदुरा ? श्री राम ! नि- (ने)

अ.

श्रीमन्नभोमणिवंश ल-

लाम भुवन वासि मा राम ! नि- (ने)

च.

शिवुनिकि तामस गुणमिच्चि, कमल-

भवुनिकि राजस गुण मोसगि सची-

धरुनि गर्व हृदयनिगा जेसिन

दाशरथी त्यागराजविनुत ! नि-

(जे)

"ĒMANI PŌGADUDURĀ" (Vīravasantam)

How can I praise you? Oh Rāma the indweller of the Universe! You have assigned Tāmasa Guna to Siva, Rājasa Guna to Brahma and made Indra haughty:

ईशमनोहरी - 'मनसा श्रीगमचन्दुनि' - आदि

प.

मनसा ! श्रीरामचन्दुनि-मरवके, येमरके ; ओ (म)

झ.

मुनु पुष्टु बुष्टिन मौनि कृतमौ
मृडन्नारध्यायमुल जूचुको (म)

च.

सष्टि पुष्टि नष्टि जेयु पनुछ नि-
कृष्ट मनुचुनु त्रिमूर्तुल कोसगि
तुष्टुडै बरगे सद्भक्त मनो-
मीष्टमु लिच्छु त्यागराजनुतुनि (म)

"MANASĀ SRĪ RĀMACHANDRUNI" (Īsamanōharī)

Oh Mind ! Do not forget Srī Rāmachandra ! Don't be careless. Refer to the third and sixth chapters of Vālmīki Rāmāyana (to know that he is the supreme). He has

assigned the duties of Creation, Preservation and Destruction to the Trinity as being of a lower order and contents himself with the work of fulfilling the desires of the good devotees:

BHAGAVAT - SVARŪPA—MUSICAL

आरभि — ‘नादसुधारसंबिलु’ — रूपकम्

प.

नादसुधारसंबिलु न-राकृति याये ; मनसा (ना)

अ.

वेद पुराणागम शास्त्रादुल-काधारमौ (ना)

च.

स्वरमुलारुन्नोक्ते घण्टलु ;

वर रागमु कोदण्डमु

दुर नय देश्यमु त्रिगुणमु ;

निरत गति शरसुरा

सरस सङ्गति सन्दर्भमु

गल गिरमुडुरा

धर भजन भाग्यसुरा

त्यागराजु सेर्वित्तु

(ना)

“NĀDA SUDHĀRASAMBILANU” (Ārabhi)

The Nectar of Nāda, which is the basis of all Vedas, Purānas, Āgamas and Sāstras, has taken human form (in

Rāma); the seven swaras have become the seven bells of the bow ; the Rāgas have become the bow itself ; the styles **Dura, Naya, Desya**, have become the three strings of the bow ; the steady pace has become the arrow, the melodious apt variations of phrase have become his speech ; singing in devotion has become his very fortune.

सुरति — 'गीतार्थमु संगीतानन्दमु' — देशादि

प.

गीतार्थमु संगीतानन्दमु-नीताञ्चुन जूडरा, ओ मनसा (गी)

अ

सीतापति चरणाब्जमु निङ्गकोन्न
वातात्मजुनिकि बाग देखसुरा (गी)

च.

हरिहर भास्कर कालादिकर्ममु-
लनु मतमुल मर्ममुल नेरिङ्गिन
हरि वर रूपुड हारहय विनुतुड
वर त्यागराज वरदुड सुखिरा (गी)

"GĪTĀRTHAMU" (Surati)

Oh Mind ! Behold ! Here in Rāma you have both the full significance of the Gītā (Vedānta) and the bliss of Music.

This is well known to Hanumān; who constantly worships the blessed feet of Sītāpati ; he has a thorough mastery of the secret of the various creeds centering round Hari, Hara, Bhāskara (Sun), Time, Karma, etc.; he has taken

the form of the foremost among monkeys ; he is adored by Indra ; he is the protector of Tyāgarāja and is ever happy in being all these:

यदुकुलकाम्भोजि — ‘नी दयचे राम’ — देशादि

प.

नी दयचे राम-नित्यानन्दुडैति (नी)

अ.

नाद ब्रह्मानन्द रसाकृति गल (नी)

च.

वर मृदुभाष ! सुस्वरमय भूष !
वर त्यागराज वाग्चेलावृत्त ! (नी)

“NĪ DAYACHĒ RĀMA ” (Yadukulakāmbhōji)

By your grace, I have attained the everlasting bliss:
Your physical constitution is of the Essence of Nāda Brahma ;
you are one of soft words ; your ornament is pure musical
sound ; the words of Tyāgarāja are your excelent garment:

हिन्दोळम् — ‘सामज वर गमन’ — आदि

प.

सामज वर गमन ! साधु ह्-

त्सारसाब्जपाल ! कालातीत ! दिख्यात (सा)

अ.

साम निगमज सुधामयगानवि-

चक्षण गुणशील दयालबाल मां पालय ;

(सा)

ब.

वेदशिरोमातृजसप्तस्वर-

नादाचलदीप स्वीकृत-

यादवकुल मुरलीवादनवि-

नोद ! मोहनकर ! त्यागराजवन्दनीय !

(सा)

" SĀMAJA VARAGAMANA " (Hindōlam)

Oh bewitching Lord, shining like a beacon light on the mountain of Nāda of the seven swaras born of the Pranava which is the source of all Vedānta ! Oh adept in the Nectar-like music born of the Sāma Veda ! Oh you who resorted to the Yādava Race, who delighted in the playing of the flute, protect me, Oh Lord of magnificent gait, the Sun who makes the lotus of goodmen's heart blossom ! Oh celebrated Lord who transcends time !

चित्तरञ्जनी - ' नादतनुमनिशम् ' - आदि

प.

नादतनुमनिशम्, शङ्करम्

नमामि ; मे मनसा शिरसा

(ना)

अ.

मोदकर निगमोत्तमसाम-

वेदसारं वारंवारम्

(ना)

च.

सद्योजातादिपञ्चवक्त्रज-

सरिगमपधनी वर सप्तस्वर-

विद्यालोलम् विदलितकालम्

विमलहृदय त्यागराजपालम्

(ना)

"NĀDATANUMANISAM" (Chittaranjanī)

I bow to Sankara, the embodiment of Nāda, with my mind and body. To Him, the essence of blissful Sāmaveda, the best of Vedas, I bow every time. To Him, who is delighting in the art of seven Svaras, Sa-Ri-Ga-Ma-Pa-Dha-Ni, born of His five faces, Sadyojāta etc., I bow; to Him, the destroyer of Kāla, the protector of pure-hearted Tyāgarāja, I bow.

STHĀYI-BHĀVA — STHIRA-BHAKTI

शंकराभरणम् — 'ननु ब्रोवकनु' — त्रिपुट

प.

ननु ब्रोवकनु-विडवनुरा राम

(न)

अ.

कासुनुवेतुकग-गन्न रत्नमु रीति

दोममु तोलगिम्प-दोरिकितिवि गानि

(न)

च

१. अम्बलि दिनुवेळ-नमृतमळिनरीति

तुम्बुरु सन्नत-दोरिकितिवि गानि

(न)

२. चेत्यलसिन वेळ देप्प दोरकुरीति
नय्या नापालिदि-नमरिति विगानि (न)
३. आडबोयिन तीर्थ-मेदुरै नरीति
नीडु जोडु लेनि-यिडुडु वैतिवि (न)
४. सिग्गु बोवुवेळ-जीरलब्बिनरीति
नोगिमायिण्टि कि वच्चित्ति विगानि (न)
५. आगम निगम च-यार्थमु नीवनि
त्यागराजनुत-तलचि शुक्लानु राम (न)

"NANU BRÖVAKANU" (Sankarābharanam)

Oh Rāma ! I will not leave hold of you, unless and until you protect me. I have secured you to rid myself of my impurity, just as a man searching for a lost trifling coin comes by a precious jem, just as one expecting ragi-gruel comes by nectar, just as an exhausted swimmer finds a float for his hold and rest, just as a pilgrim starting for Tirtha finds it in front of him, just as a woman, about to lose her modesty, comes by a cloth: Oh you incomparable friend ! I have conceived you as the spirit of the scriptures.

वराळि - 'वदनुण्डुनदे' - चापु

प.

वदनुण्डुनदे बहु मेळु-वारिजाक्ष

(व)

अ.

अहम्पु मोयुगल रङ्ग-अनुपम ! मोहनाङ्ग !

(व)

ब.

१. बङ्गार पूल बूजिन्तु-बायुग निन्नू सेविन्तु

शृङ्गारिच्चि कौगिलिन्तु-चेरि ने निन्नाराधिन्तु

(व)

२. मुङ्गलने नटिथिन्तु-मुद्दुमाटल देलिन्तु

सङ्गीतमु विनुपिन्तु-सारेकु ने सन्तोषिन्तु

(व)

३. सत्तमात्रमा नीयन्दु-चित्तमुगानि पोदेन्दु

तत्तरमु दीर्चुकोन्दु-त्यागराज सुलमुडन्दु

(व)

"VADDANUNDUNADĒ" (Varāli)

Oh Lotus-eyed one easily accessible to Tyāgarāja ! To be with you is best, Oh incomparable Lord of mirrorlike face and enchanting limbs ! I shall worship you with flowers of gold, shall do devout service to you, decorate you and embrace you. I shall dance before you, entertain you with charming talk and music and feel happy. You are the embodiment of Satvaguna. My mind is firmly fixed in you and does not go out anywhere. I shall thus have my heart's desire gratified:

सौराष्ट्रम्

—

‘नीवे नन्नेड’

—

चापु

प.

नीवे नन्नेड जेसिते ने

नेवरितो देखुपुदुनय्य

(नी)

अ.

भावाभाव ! महानुभाव ! श्रीरामचन्द्र !

भावज जनक ! ना-भावमु देलिसियु (नी)

च.

१. कोरिन कोरिक लीडेर ननुचु निन्न

आराधिञ्चिन ननु थारडिबेट्ट

मेरगाडु नाडु नेरमेमि ? न-

नेलुकोर थोलोकमुन निक्क (नी)

२. भक्तिलो श्रीरामभक्ति मेलनि शिव

शक्ति सन्ततमु विरक्तितो नुतिजेय

शक्ति जूचि निजभक्तुळ बोगडक

व्यक्तिनि जूचि नासक्ति गल्लिगेनु (नी)

३. पतितपावन संमतमुन सुजन सं-

गति सेयुटकु समरहित रामनाममु

सतमुसेय नी व्रतमु गोरिति गानि,

नत जनक कुलाब्ज हित ! त्यागराजुनिवै (नी)

“NĪVĒ NANNEDA JĒSITE” (Sowrāshtra)

If, knowing my mind, you yourself abandon me, to whom shall I complain ?

I have worshipped you thinking that my desires will be fulfilled, and you harass me ; it is not proper ; what is my crime ? you protect me, now and here.

I have been attracted to you, knowing that the Lord Siva himself has been constantly praising that devotion to

Rāma is the best type of devotion and seeing that true devotees are all in rapture over your Sakti. I have taken a resolve always to keep the company of the good and the pious and chant Thy holy Name.

श्रीरंजनी - 'भुविनि दासुडने' - देशादि

प.

भुविनि दासुडने पेरासचे

बोंकुलळितिना ? बुधमनोहरा !

(अ)

अ.

अविवेक मानवुल गोरिकोरि

अशुत्रोव द्रोक्कितिना ? ओषवे ;

(अ)

च.

चाल सौख्यमो कष्टमो नेनु

जालि जेंदितिना ? सरिवारिलो

पालमुद्धिन नीडमुद्धिन

पदमुले गति ; त्यागराजनुत

(अ)

"BHUVINI DĀSUDANĒ" (Sriranjanī)

Have I uttered anything false in the great desire of being your servant ?

Have I taken to the bypaths, seeking men devoid of knowledge ? Protect me.

Great weal or woe, I have not given way to grief: Well treated or ill-treated by my compeers, I have held fast to your blessed feet as my sole refuge.

जनरञ्जनी - 'विडजालदुरा' - आदि

प.

विडजालदुरा ; ना मनसु विनरा (वि)

अ.

अडियासलचे दगिलि ने नार्तिपडिन पदम्बुलनु (वि)

च.

तनुवेपलुलकु जनिन मरि कनरानिदि क्लुगोनिन
निनुगा भाविचि संतसिद्धिति ; श्रीत्यागराजनुत (वि)

"VIDAJĀLADURĀ" (Janaranjanī)

Listen, Oh Rāma ! It is not possible for my mind to let go its hold on your holy feet, though it may be tossed about in a state of distress caused by entertaining unrealizable desires. Whatever tasks I might undertake, whatever unseeable sights I might see, I have regarded them all as yourself and felt delighted that I did so.

वराळि - 'धरनु नी सरिदैवसु' - आदि

प.

धरनु नी सरिदैवसु गानरा रघुवर (ध)

च.

१. श्रीदाजवन्दन सिन्धुबन्धन
श्रीदशरथनन्दन श्रित हृत्यन्दन (ध)
२. पाप विमोचन पङ्कज लोचन
प्रापगुटकु योचन भक्तपालन (ध)
३. साल विदारण सर्व लोकावन
पालय चन्द्रानन पतितपावन (ध)
- ४ इन्दिरा भाग्यमा, इनकुलोत्तमा
चन्दमु कनिपिम्पुमा सत्तामात्रमा (ध)
५. पादारविन्दमु भावन कन्दमु
नीदय धन वृन्दमु नित्यानन्दमु (ध)
६. वागीश सन्नुत त्यागराजार्चित
नागशयन पालित नत ! सुचरित ! (ध)

“DHARANU NĪ SARIDAIIVAMU” (Varāli)

I have not found in this Universe a God like you. Oh Raghuvara! Do you hesitate still to be my prop? Pray, protect me and show me your grace: Your blessed feet are the sole object of my meditation and your mercy is my wealth and eternal bliss.

मालवी - 'नेनरुंचिनानु' - देशादि

प.

नेनरुंचिनानु ; अन्नितिकि निधानुडनि नेनु ; नीदुपै (ने)

अ.

घनाघजीमूताशुग-जलधि गम्भीर ! नी पादमुलपै (ने)

च.

कलिलो माटल नेर्चुकोनि, कान्तलनु तनयुल ब्रोडुटकै
शिलात्मुडै बल्क नेरनुर ; श्री त्यागराजास ; नीयेड (ने)

"NENARUNCHINĀNU" (Mālavī)

I have fixed my mind on you, on your holy feet, as you are the sole upholder of everything in the Universe, Oh you wind that sweeps away the cloud of heinous sins ! For the sake of maintaining my family and children, I cannot bring myself to be so hard-hearted as to learn and adopt the deceitful modes and talks of this wicked age:

वेगवाहिनी - 'चल्लग नातो' - आदि

प.

चल्लग नातो बल्कुभी राम !
सारसवदन ! साधु सन्त्राण ! (च)

अ.

उल्लमुननु नीके मरुळुकोन्नानु
उरगशायन नातप्पु लेच्चक नीलु (च)

च.

निरुपम शूर ! निखिलाधार !

परकामिनिदूर पाप विदार !

सरसिजनेत्र ! श्यामलगात्र !

वरत्यागराजहृद्धारिजमित्र !

(च)

"CHALLAGA NĀTŌ" (Vēgavāhinī)

Pray, deign to bless me by lisping a few gentle words to me. Oh Lord ! The Protector of the good ! I am irresistibly attached to you in my heart. Do not take note of my faults: You have found use even for the serpent as your bed.

बेगड

—

‘नी वेरा कुलधनमु’

—

चापु

प.

नी वेरा कुल धनमु सन्ततमु-नी वेरा जीवनुमु

(नी)

अ.

ईवरकुनु तेलियकुन्न नानेरमु

देवर क्षमजेसि दयतो नेलुकोर

(नी)

च.

१. माधव सीतावरानुज सहित !

मङ्गळकर ! परमाद्भुत चरित !

गाधि याग संरक्षण ! सतत !

जगतिजाप्त नत जनावृत ! विधिविनुत !

(नी)

२. सुजन निचय पाप हिम चण्ड सूर्य !
 सुस्वराजित घन रव माधुर्य !
 भजमुखारि समर निरुपम शौर्य !
 भानन्द कन्द सुन्दर सुरवर्य (नी)
३. राघव ! सर्वोन्नत ! स्वप्रकाश !
 रमणीय कर ! पाटित लङ्केश
 त्यागराज वर हृदय निवेश !
 तरणिशशाङ्क लोचन ! जानकीश ! (नी)

"NĪ VĒRĀ KULA DHANAMU" (Bēgada)

You alone are my family wealth. You alone are ever my life. It is my fault that I have not known this till now: Pray, forgive and bless me: Oh Lord Rāma! Oh repository of Supreme Bliss! Oh the highest! Oh self-shining One!

बिलहरि - 'कोरिवच्चितिनय्य' - आदि

- प. कोरिवच्चितिनय्य, कोदण्डपाणि ! निनुने (को)
- अ. सूरि विनुत ! येन्तो-सुन्दरमूर्ति वटंचु (को)
- च. १. चित्तमुनकु नीकृप वित्तमनचु चाल (को)
 २. मेंडु गुणमुलचे निण्डु कोन्नावटंचु (को)
 ३. राजाधिराज त्यागराजनुत चरित (को)

"KORIVACHCHITINAYYA " (Bilahari)

Oh Kodandapāni ! King of kings ! I have come to you with intense longing in order that my eyes may feast on your superbly beautiful form and that my mind may have the rare treasure of your Grace to meditate upon, and also on account of the fact that you are replete with countless good qualities:

VYABHICHĀRI BHĀVAS

Autsukya - Longing

for Constant Company—Sannidhi

कोकिलवराळि - 'समुखान निल्व' देशादि

प.

समुखान निल्व गलगुना ? कमलानन !

(स)

अ.

क्षमगल्लु भूतनथ ल-

क्षमणादि महात्मुल केगानि अन्युलकु

(स)

ब.

कमलासनाद्यमरदिवत्तुल्ल

कलशवारिधिलो जूड नेरक

गुमि गूडि मोरलिड कार्यमुल्ल

गोनसागेनट ; त्यागराजविनुत

(स)

"SAMUKHĀNA NILVA" (Kōkilavarāli)

Is it given to anybody but Mahātmās, like Sītā, the daughter of ever-forgiving Mother Earth, and Lakshmana to have the rare privilege of being in the blessed presence of the Lord ? Even Brahma and other Devas and Dik-pālakas, who could not have the fortune to see Him in the Milk Ocean had to join together and pray hard to achieve it:

हरिकांभोजि - 'एन्तरानि तनकेंत' - आदि

प.

एन्त रानि तन केंत पोनि, नी-चेंत विडुवजाल ; (एं)

अ.

अन्तकारि नी चेंत जेरि हनुमन्तुडै कोलुवलेदा (एं)

च.

१. शेषुड्ड शिवुनुकि भूषुड्ड, लक्ष्मण
वेवियै कोलुव लेदा (एं)

२. सिष्टुड्ड मौनि व-रिष्टुड्ड गोप्प व-
सिष्टुड्ड हितुड्ड गालेदा ? (एं)

३. नरवर नीकै-सुरगणमुल्ल वा-
नरुलै गोखग लेदा ? (एं)

४. आगमोक्तमुगु नी गुणमुल्ल श्री
त्यागराजु बाडग लेदा ? (एं)

"ENTARĀNI TANAKENTA" (Harikāmbhōji)

Whatever may come to me, whatever may go away from me, I will never allow myself to be separated from you. Did not Siva stay always by you in the form of Hanumān and serve you? Did not Ādisesha, Paramasiva's ornament serve you in the form of Lakshmana? Did not the great and austere Vasishtha, the chief among the munis, serve you as friend and counsellor? Did not the host of Devas come down to earth for your sake to serve as Vānaras? Has not Tyāgarāja sung your virtues praised by the Vedas?

Autsukya - Darsana

कल्यवती - 'एन्नडु जूतुनो' - आदि

प.

एन्नडु जूतुनो इनकुल तिलक नि-

(ने)

अ.

पन्नगशयन ! भक्तजनावन !

पुन्नमचेन्दुरु बोळु मुखमुनु

(ए)

च.

धरणिज सौमित्रि भरत रिपुघ्न वा-

नर यूथपति वरुडांजनेयुडु

करुणु ओक-रोकरु वर्णिम्प ना-

दरणु विलचे निन्नु, त्यागराजार्चित

(ए)

"ENNADU JŪTUNŌ" (Kalavati)

Oh Protector of Devotees ! When shall I have the privilege of seeing your face, like the fullmoon, as you summon for affectionate treatment, one by one, Sītā, Lakshmana, Bharata, Satrugna, Sugrīva and Ānjaneya, who sing your glory ?

लतांगी — 'कण्ट जूडुमि' — देशादि

प.

कण्ट जूडुमि ; ओक पारि के- (कं)

अ.

बंटुडै वेलयु बागुगानि तप्पु
तण्ट लेल्ल मानुकोन्न नन्नु के (कं)

च.

अलनाडु सौमित्रि पाद सेव
चेलरेगि चेरु वेळ सीततो
बल्लि चूचिनन्त पुलकांकितुडै
बरगिन यट्ट त्यागराजुनि के (कं)

"KANTA JŪDUMI" (Latāngī)

Pray, cast your benevolent look, your sidelong glance, at least once on me, your faithful servant who is ever free from all evil and mischievous tendencies: It should be just like the one which once transported Lakshmana to ecstasy

as soon as it was administered with the loving concurrence of Sītā, while Lakhmana was passionately serving at your feet:

असावेरि — ‘रारा मायिण्टिदाक’ शादि

प.

रारा मायिण्टि दाक रघु-

वीरा सुकुमारा मोक्केदरा (रा)

अ.

रारा दशरथकुमारा नन्नेल्ल-

कोरा ताळलेरा (रा)

च.

१. कोरिन कोर्के-कोन सागकने

नीरज नयन नी-दारिनि गनि वे-

सारिति गानि साधु जनावन

स्वारि वेडलि-सामि नेडैन (रा)

२. प्रोह्नुन लेचि पुण्यमु तोटि

बुद्धुल्ल जेप्पि-ब्रोतुवुगानि

मुद्धुगारु नी-मोमुनु जञ्जु

वह्निलिचि-वारमु पूजिञ्चेद (रा)

३. दि नीवनुचु देलियु नन्न ब्रोव

अक्कुन रावु-करुणनु नीचे

जिक्कि युन्न देल्ल मरतुरा थिक

श्री त्यागराजुनि-भाग्यमा (रा)

"RĀRĀ MĀYINTIDĀKA" (Āsāvēri)

Oh Raghuvīra! Tyāgarāja's Blessedness! Pray, come to my house; I bow to you. Bless me: I cannot bear the separation any longer. Till now, with unfulfilled desire, I have been in long and vexatious search for you. Pray, do come today at least, in all your glory. My purpose in seeking you is to implore you every morning to teach me, to have the privilege of the Darsan of your enchanting face, to stand by your side and worship you every day, and thus be blessed: Believing that you alone are my refuge, I have allowed myself to be in your grip: Why do you forget this and why do you not come to me promptly?

कल्यवती - 'ओकपारि जूडग रादा' - आदि

प.

ओकपारि जूडगरादा ? (ओ)

अ.

सुकविमानसार्चित पाद ! सदा-
शुद्धान्तरङ्ग ! मुदंबुतो (ओ)

च.

वहलैन दिगीशुछ, चन्द्र विभा-
कर मौनिविरादुछ- श्री राम ! नी-
करुणाकटाक्षमु चेत वेलसिरे
गानि त्यागराज सन्नुत (ओ)

"OKAPĀRI JŪDAGA RĀDA " (Kalāvati)

Oh, the ever pure-hearted, adored in the hearts of the great poets ! Can you not once at least cast your look on me ? The Sun, the Moon, the Dikpālakas and great seers flourish only through your grace and mercy.

सौराष्ट्रम् -- 'विनयमुननु' -- चापु

प.

विनयमुननु कौशिकुनि वेंट चनि नांघ-

लनु जूचुन देन्नटिको अन्दु-

वेनुक रातिनि नातिजेसिन चरणमु-लनु जूचुनदेन्नटिको (वि)

च.

१. घनमैन शिवुनि चापमु द्रुक्षिन पाद-

मुनु जूचुन देन्नटिको भा-

जनकराजु पालगळिगिन याका-

ळळुनु जूचुन देन्नटिको (वि)

२. चनुनुन सीतनु बोहु गट्टिन कर-

मुनु जूचुन देन्नटिको कोप-

मुन भृगुसुनु चाःबलमन्दुकोन्न बा-

हुनु जूचुन देन्नटिको (वि)

३. वनमुन चनिविराधुनि जम्पिन चेतु-

लनु जूचुन देन्नटिको-भल्ल

मुनि जनुलनु गनि यभय मिच्चिन हस्त-

मुनु जूचुन देन्नटिको

(वि)

४. तनकु ताने काकासुरुनि गाचिन शर-

मुनु जूचुन देन्नटिको क्षण-

मुन बहुरथमुल पोडि जेसिन यन्न-

मुनु जूचुन देन्नटिको

(दि)

५. घन बलुडैन वालिनि जम्पिन बाण-

मुनु जूचुन देन्नटिको आ-

वनधि मदगर्वमणचिन सायक-

मुनु जूचुन देन्नटिको

(वि)

६. कनिकरमुन विभीषणुनि जूचिन कलु-

लनु जूचुन देन्नटिको राव-

णुनि गोष्टि पेदकपुल्ल लेव जूचु द-

ष्टिनि जूचुन देन्नटिको

(वि)

७. बनचराधिपुनि चल्लग जूचिन नेत्र-

मुनु जूचुन देन्नटिको दिन-

मुनु लङ्क वर्धिल्लनु जूचु लोचन-

मुनु जूचुन देन्नटिको

(वि)

८. घनमैन पुष्पकमुन राजिल्लिन सोग-

मुनु जूचुन देन्नटिको भर-

तुनि गनि चे बट्टु कोनि वच्चिन वेड्ड-

कनु जूचुन देन्नटिको

(वि)

९ कनकपु सिंहासनमुन नेलकोन्न ठी-

विनि जूचुन देन्नटिको वन-

मुनुळ राजुळ गूडि चैयु यलङ्कार-

मुनु जूचुन देन्नटिको

(वि)

१०. आगम विनुतुनि यानन्द कन्दुनि

बाग जूचुन देन्नडो परम-

भागवतप्रियुनि निर्विकारुनि

रागजूचुन देन्नडो

(वि)

११. सागर शयनुनि करुणाजल निविनि

वेग जूचुन देन्नडो वर-

त्यागराजाधि देवतुळु पोगडुकोन्न

लागु जूचुन देन्नडो

(वि)

“ VINAYAMUNANU ” (Sowrāshtram)

When can I have the Darsan of the blessed feet that followed the lead of Viswāmitra in all humility ? Of those, when can I see particularly the foot that turned the stone into a woman ? When am I to see the feet that caused the great bow of Siva to break ? When can I see the feet that Janaka washed with milk ? When am I to see the hand that lovingly tied māṅgalya round Sitā's neck ? When am I to see the hand that angrily absorbed back the power of the bow of Parasurāma ? When am I to see the hands that destroyed Virādhā in the forest ? When am I to see the hands that vouchsafed protection to the sages ? When am I to see the arrow that itself saved Kākāsura ? When am I

to see the arrow that pulverised several chariots in a moment? When am I to see the arrow that killed the mighty Vāli? When am I to see the arrow that destroyed the haughtiness of the Ocean? When am I to see the eyes that benignly looked at Vibhīshana? When am I to see the sight of monkeys jumping high in exultation over the fall of Rāvana? When am I to see the eyes that compassionately looked at Sugrīva? When am I to see the eyes that showered progressive prosperity on Lankā? When am I to see the beauty that imparted splendour to the glorious Pushpaka Vimāna? When am I to see the wonderful sight of your meeting Bharata and holding him in your arms? When am I to see the grandeur of your graceful occupation of the golden throne? When am I to see the decoration made by sages and kings together? When am I to see well the one, adored by the Vedas, who is the repository of bliss? When am I to see Lord, who is dear to the devotees and is devoid of all change, coming towards me? When am I to see promptly the Lord reclining on the sea, the ocean of mercy? When am I to see the way in which Siva and other Gods praised Him?

Autsukyā—Kirtana

धन्याशि — ‘रामाभिराम’ — आदि

५.

रामाभिराम ! मनसु-रंजित बल्करादा ?

(रा)

अ.

ईमहिनि वेलसिन-देमि सदा नातो

(रा)

च.

बङ्गारुमेटि पान्नुपै भामामणि जानकि

शृङ्गारिंचुकोनि चेळुवोदग निनु गनि

पोङ्गुचु मल्लेविरुल बूजिंचुवेळ, श्रीहरि

सङ्गीतमु बाडुमनि स्वामि त्यागराजुनितो

(रा)

" RĀMĀBHI RĀMA " (Dhanyāsi)

Oh beautiful Rāma ! Can you not speak to me why you have come on this earth in words that cheer up my heart ? Can you not ask Tyāgarāja to sing before you when Sītā, shining, well-adorned, worships you with flowers, yourself sitting on the golden bed ?

असावेरी — 'एपनिको जन्मिंचितिननि' — आदि

प.

एपनिको जन्मिंचितिननि नन्नैचवलडु श्रीराम !

(ने)

स.

श्रीपति ! श्रीरामचन्द्र ! नीचित्तमुनकु तेलियदा ?

(ए)

च.

बाल्मीकादि मुनुळ नरुळ निन्न

वर्णिच्चिरि ; ना याशदीरुना ?

मेल्मियैगुण्डुनु, सद्गुण्डु

मेच्चुदुरे ? त्यागराजनुत ! ने

(ए)

ĒPANIKŌ JANMINCHITINANI (Āsāvērī)

Oh ! Srī Rāma ! Do not think that I have been born for any undefined purpose. Are you not aware of it in your heart ? True, Vālmīki and other sages have sung your praise, and the songs may also be good and worthy of the appreciation of pious devotees, but how can my yearning (to sing of you) be satisfied ?

Āutsukya—Śravaṇa

स्निग्धुरामक्रिया - 'सुधा माधुर्यं' - आदि

प.

सुधामाधुर्यं भाषण ! सुधाकरानन !

(सु)

अ.

कथामृतमुचे बहुकालमु या-

कलि दीरियुज्ञानु ब्रौवुमु

(सु)

ब.

दुरात्मलुगु भू-किरातकुल जेर

रादुनुचु, सुंदराकार ! नी

परायणुल चेलिमि रागोरु, त्याग-

राजनुत ! ओ परात्पर ! सुगुण

(सु)

" SUDHĀ MĀDHURYA " (Sindhurāma Kriyā)

Oh Supreme One, of speech delicious like nectar !
I have been for a long time having my hunger appeased by
the nectar of your divine story: Pray, Protect me: For that
purpose, I have discarded the company of wicked men
and sought the friendship of your Bhaktas:

Autsukya—Sambhāshana

भैरवि — 'राम कौण्डराम' — आदि

प.

राम कौण्डराम राम कल्याणराम (रा)

स.

१. राम सीतापति-राम नीवेगति
राम नीकु ओक्किति-राम नी चेजिक्किति (रा)
२. राम नी केवरु जोडु-रामक्रीगण्ट जूडु
राम नेनु नीबाडु-राम नातो माटाडु (रा)
३. राम नाममे मेलु-राम चिन्तने चालु
राम नीवु ननेलु-राम रायडे चालु (रा)
४. राम नीदोक्कमाट-राम नाकोक्कमूट
राम नीगटे पाट-राम नीबाटे बाट (रा)

५. राम नेनेन्दैननु-राम वेरेछलेनु
राम येन्नडैननु-राम बायकलेनु (रा)
७. राम विराजराज-राम मुखजितराज
राम भक्तसमाज-रक्षित त्यागराज (रा)

“ RĀMA KĪDANDA RĀMA ” (Bhairavī)

Rāma ! You are my only refuge. I worshipped you. I am in your hands. Who is there equal to you ? Cast a side-glance at me. I am yours. Pray talk to me. Your holy name alone is great. Your contemplation is enough for me. Bless me, you are enough for me. A word from you is a treasure to me. Songs about you are the only songs. The path that leads to you only is the right path. Whatever may happen, I will not leave you. Under no circumstances can I think of anything else but you:

रागपञ्जरम् - 'सार्वभौम' - देशादि

- प. सार्वभौम ! साकेत राम ! मन-
सार बल्ल राद ? देवता (सा)
- अ. पार्वती रमणचिंत पाद युग
भक्त वन्द्य ! परात्तर ! दीनबन्धो ! (सा)
- ब. मुहुमुहुग माटलडिनदि
मुन्दुराक सदा वेत जेन्दुचुव

कहु कदनुचु चिरकालमुनु

करुगु चुण्ड वलेना ? त्यागराजनुत !

(सा)

" SĀRVABHAUMA " (Rāgapanjaram)

Oh King of kings ! Can you not heartily talk to me a few words. The charming words that you spoke before had not reached my ears and as a result I have been uneasy with an unfulfilled desire. Am I only to be living in the hope that on some future occasion I will have the privilege ?

प्रतापवराळि - 'विननासकौनि' - देशादि

प.

विननासगोनि युन्नानुरा ; विश्वरूपुड ! ने

(वि)

अ.

मनसारग वीनुल विन्दुग, मधुरमैन पळुकुल

(वि)

च.

सीता रमणितो नोम-नगुंट लाळि गेल्लुट

चेत नोकरि कोकरु-जूचि याभाव मेरिगि, सा-

केताधिनि निजमगु प्रेमतो वरुक् कोन्नमुच्चट

धातात्मज भरतुळु विन्नदुल त्यागराजसन्नुत

(वि)

" VINANĀSAKONI " (Pratāpavarāli)

I am desirous of heartily feasting my ears with the sweet and loving conversation that passed between you and Sitā with mutual understanding of each other's minds while playing at the indoor games. Ānjaneya and Bharata were privileged to hear it.

नीलांबरी - 'माटाडवेमि नातो' - देशादि

प.

माटाडवेमि नातो ? माधुर्य पूर्णावर ! (मा)

अ.

साटि दोरकनि राम-खामि ! मदि रञ्जिल्ल (मा)

च.

एदुरेदुर जूचि येन्दु गानक ना-

हृदयमुन केन्तो हितवु लेक

सदयुड नेनुण्डग समुखमुन दोरकिते नी-

रदवर्ण ! श्री त्यागराजार्चित ! मुहुग (मा)

" MĀTĀDAVĒMI " (Nīlāmbarī)

Oh Sweet-lipped one ! Oh Peerless one ! Why don't you speak to me to cheer up my heart ? Not having found you, in spite of longing and eager waiting, my mind was ill

at ease ; just then you appeared near me ; still you won't talk.

Autsukya—Sevana

पूर्णषड्जम् - 'श्रीमानिनीमनोहर' - देशादि

प.

श्रीमानिनीमनोहर-चिरकालमैनमाट योकटिरा
वेमारुबल्क जालरा

(श्री)

अ.

श्रीमन्तुलौ नी सोदरुल्ल-जेयुरीति पाद सेव कोरितिनि

(श्री)

च.

धर्माद्यखिल पुरुषार्थमुल्ल-दाशार्दुनि रूपमन्विन
मर्मम्बु वेरे युन्नदि-मन्निम्पु मिक् त्यागराजनुत !

(श्री)

" SRĪ MĀNINĪ MANŌHARA " (Pūrnashadjam)

The only one long-cherished desire of mine, which needs no reiteration on my part, is your Pādasevā, in the manner done by your blessed brothers. All the Purushārthas like Dharma and the secret of Sārūpya are entirely different. Pray, forgive me. (Tyāgarāja says that he does not want either the Purushārthas or even Sārūpya of the Lord and that his ambition is comparatively humble, viz. the constant service at the Lord's feet).

सावेरी

‘तीरुना नालोनि’

जुम्प

प.

तीरुना नालोनि दुग्ध

(ती)

अ.

सारमौ नीयाद-सारसमु नादु हृद-

यारविन्दमुन बेट्टि कट्टु कोक

(ती)

च.

१ कम्मविल्लुनि गन्न-कान्तिगलिगिनि हरी-

मुम्मार पालन्नमु-भुजिम्प बेट्टि

कम्मनिविड मोसगि-कडुरल्लमुख मेरयु

तम्मपडिगनु बट्टि-ता निपुडु निळुवकनु

(ती)

२. अनुदिनमु नीदु पा-दाळ्जमुल नोत्तुचुनु

कनकमयमौ सुरटि करमुनिडि विसरि

घनमैन फणितल्प-मुन नुच्चि पाडुचुनु

कनुलार सेव्विच्चि कालमुल गडपकनु

(ती)

३. राजाधि राज सुर-राज वन्दित पाद

श्री जानकीरमण-भृङ्गार जलधे

राजधरुडुगु त्यागराज पूजितुडनुचु

राजिल्लु नी कीर्ति राजिग बोगडकनु

(ती)

TĪRUNĀ NĀLŌNI DUGDHĀ (Sāvēri)

Will my passionate desire be gratified, until and unless
I instal and hold your blessed feet in the lotus of my heart
unless and until I offer you thrice good milk and rice, fine
betel leaves and stand by your side, holding the gem-
bedecked spittoon, until and unless I stroke everyday your
lotus feet, fan you with golden-handled fan, put you on
the big Serpent-couch, spending time seeing you to my
eyes' content, singing pleasingly your glories ?

Nirveda—Dejection, Despondency

मार्गहिन्दोळम् - 'चलमेळरा' - देशादि

प.

चलमेळरा ? साकेत राम !

(च)

झ.

वलचि भक्ति मार्गमुतोनु निन्न

वर्णिनु नुन्न नातो

(ख)

ख.

एन्दु बोदु ने नेमि सेयुदुनु ?

येचोद ने मोर बेदुदुनु

दन्धनलतो ब्रोडु पोवलेना !

ताळ जालर ; त्यागराजनुत !

(च)

" CHALAMEĒLARĀ " (Mārgahindōlam)

Why are you cross with me who have loved you and have been singing your praises with intense devotion ? Where could I go ? What could I do ? To whom could I complain ? Is my time to be wasted in all this trickery ? I cannot stand it.

पूर्णचंद्रिका

‘श्री राम राम’

जुम्प

प.

श्री राम राम जगदात्म राम

श्रीराम रघुराम पाहि परमात्म

(श्री)

च.

१. ज्योतिर्भयाखण्डरूप ! राम

भूतेश विनुतापहतभक्ताप

(श्री)

२. सर्वग्रहाधारभूत ! राम

गीर्वाण मुनिवन्द्य ! सुजनेष्टदात !

(श्री)

३. योगिजनहृदयाब्जमित्र ! राम
भोगिशायी घृणारसपूर्णनेत्र ! (श्री)
४. श्रीदान्त ! शान्त निर्वाणफलद
वेदान्तवेद्यावनीसुरत्राण ! (श्री)
५. त्वां विना नान्यत्र जाने राम
त्वा विना का गतिर्जानकीजाने (श्री)
६. धीर भवसागरोत्तरणी ! राम
सारतर ! श्री त्यागराजजुतचरण (श्री)

" SRĪ RĀMA RĀMA " (Pūrnachandrikā)

Oh Rāma ! Soul of the Universe, save me ; I know nothing beyond You ; without You what refuge is there for me ?

नायकी — ' नी भजन गान ' — आदि

प.

नी भजन गान रसिकुल ने-नेन्दु गानरा ; राम (नी)

अ.

श्री भवसरोजासनादि शची मनोरमण वन्द्य ! इल्लो (नी)

च.

सगुण निर्गुण निजमुदम्बरलनु

षष्ठतमुल मर्म मष्ट सिद्धुल

वगल्लुजूप संतसिल्ल गंठिनि ;

वरानन ! त्यागराज विनुत !

(नी)

" NIBHAJANA GĀNA ' (Nāyaki)

Oh Blessed one, worshipped by the Trinity and Indra !
I have not found here anywhere those that delight in
singing of you.

I have (in vain) explored fully the Saguna Mārga and
the Nirguna Mārga, truth and falsehood, the six schools
and the eight siddhis.

मानवती - 'एवरितो नेदेल्लुदु' - देशादि

प.

एवरितो नेदेल्लुदु ? राम ! नालोनि जालिनि

(ए)

झ.

कवगोनि सदा भजन सेय-गार्थमुल्लि वेराये

(ए)

च.

गणनायु जेय गोरग

गङ्गवानरुडै तीरेगा

गुणमय मायांबुद समीर !

गोपाल ! त्यागराजनुत !

(ए)

" EVARITŌ NĒDELPUDU (Mānavati)

Oh Embodiment of all good qualities ! Oh Dispeller of Māyā ! To whom shall I unburden my agony ? My constant Bhajana has not produced the desired result—the reverse has been the end—an attempt to make an idol of Ganesa has resulted in my making a monkey.

शुद्धवक्त्राळ - 'तोलि ने जेसिन' - आदि

प.

तोलि ने जेसिन पूजा फलमु

वेलिसेनु ; नापालि दैवमा

(तो)

झ.

पल्लविधमुल ने दलचि करगगा

बल्लकक नीवट्ट नेनिट्ट काग

(तो)

च.

सरिवारल्लो चौक जेसि उ-

दर पोषकुल्लनु पोरुगुन जेसि ;

हरिदास रहित पुरमुन नेसि ;

दरि जूप कुण्डग, त्यागराजार्चित

(तो)

"TOLINĒ JĒSINA PŪJĀPHALAMU" (Suddha Bangāla)

It must be the effect of my (defective) worship in previous births that, though I have been thinking and pining in several ways, you are irresponsible, myself remaining here and yourself there. You have left me to the ridicule of my compeers, in a place bereft of devotees and full of people whose only concern is to live somehow, and you have not shown me a way out.

स्वरावलि — 'प्रारब्ध मिट्टुण्डग' — इम्प

प.

प्रारब्ध मिट्टुण्डग नोदल नन बनि लेदु नीवुण्डग (प्रा)

अ.

बाल गुणशील जनपाल ! वरद ! कृपाल-
बाल ! कालातीत ! शूलधरविजुत ! ना (प्रा)

च.

उपकारि नेनैते नपकार लघ्येदरु
कृपजुचिते मिगुल नेपमुलेञ्चेदरय्य
नपल चित्तुळ भक्तवेषुलैननु जूचि
शत्रुबु लघ्येदरु ! श्रीत्यागराजाप्त ना (प्रा)

"PRĀRABDHAMITTUNDAGĀ" (Swarāvali)

When my own past karma is like this, and you too are there, Oh all-merciful one, the giver of boons, there

is no purpose in blaming others: Those whom I help do me harm. When I show mercy to others, they level unfounded charges against me. Fickle-minded people who put on the garb of Bhaktas become my enemies:

कोविलध्वनि - ' तोलि नेनु जेसिन - आदि

प.

तोलि नेनु जेसिन पूजा फल मीलागे (तो)

अ.

वेल बेसि तीयग वल्लुना ? वेत दीरुना ? मनसारग (तो)

च.

परमात्म ! नी कायास बड

बनि लेदुरा, करुणाकर !

वर भक्तवेषसु वेयु वेल

वर्ज कालमेमो त्यागराजनुत ! (तो)

"TOLI NĒNU JĒSINA" (Kōkila Dhvani)

This after all is the fruit of the worship I did in my previous births with all my heart ! Can I purchase with money what I seek ? Will my distress end ? You need not worry yourself, Oh Abode of mercy ! Probably, I began my role of Bhakta at an inauspicious time:

बिलहरी - ' तोलि जन्ममुन ' - झम्प

प.

तोलि जन्ममुन जेयु-दुडुकु देलिसेमुराम (तो)

झ.

फलमेमो थरचेति पुंदि कइमु बले ना (तो)

च.

रागि पयिरुल चेन्त रम्यमौ वरि मोलक
राजिल्ल नेर्चु नटरा ?
नागशयन ! त्यागराज पापमुतोनु
नाम पुण्यमु चेलगुना ? (तो)

" TOLI JANMAMU " (Bilahari)

I have now known the sins I had committed in my previous births. I have known also their results: They are clear as a fruit in the palm of the hand, which does not need a mirror to show it: Just as a fine paddy sprout will be in an incompatible company amidst ragi crop, the merit of your holy name will also be so in the midst of my sins:

शहान - ' एमानतिच्चेदवो - रूपकम्

प.

एमानतिच्चेदवो - एमेक्षिनावो (ए)

अ.

ना माटळुविनवो ? राम ! नातलन्नाळेमो ?

(ए)

च.

यशमायुवुसङ्गक्तियु येकान्त चित्तमु

सुशरीरमोसङ्गेडु भा - सुर त्यागराज विनुत

(ए)

" ĒMĀNATICHCHEDAVŌ " (Sahāna)

What have you ordained for me and what have you thought of me, Oh Rāma ! You are not likely to listen to my words: I don't know what my fate is. You are the giver of fame, longevity, devotion, single-mindedness and a healthy body.

ĀTMAGARHANA & NAICHYĀNUSANDHĀNA
(Self-depreciation and recounting his short comings)

शुद्धसावेरि - 'ओरुल नाडुको' - आदि

प.

ओरुल नाडुको वलसिनदेमि

परमपावन ! श्री राम !

(ओ)

अ.

परितापमु ताळक मोरलिङगा

करुण लेक नीवे ननु जूडग

(ओ)

च.

१. मन्निवारि सहवासमु बासि

कोव्वेपु नरुल कोरकु नुति जेसि

येद्धिन कार्यसु गूढनि गासि स-

हिंच कुण्डेडिदि नापेरु वासि

(ओ)

२. राशियनुनु नरुलनु चेबूनि

वासियुण्डेडिदि भवानि -

याशप्रिय ? ने मुन्दु रानि

जेसिन कर्म मनुकोवलेगानि

(ओ)

३. देव त्यागराजविनुत ! सनक-

भावनीय ! रघुकुलतिलक !

ईवरकुनु नाडु तनुवलयक

नीवे तेल्लुसुकोवले गाक

(ओ)

“ ORULANĀDUKÖ ” (Suddha Sāvēri)

Oh Rāma ! What is the use of blaming others when you yourself treat me without mercy when I appeal to you unable to bear my troubles, when I have given up the company of the good and have taken to flattering small men, when the luck of my name is such that I have to suffer without any of my desired objects being achieved, when luck will come to man accordingly as fate takes him by hand, when I should attribute (my present position) to my past karma, when you yourself must know why my body should undergo such suffering all this while ?

आहिरि — ‘एटुल गापाडुदुवो’ — त्रिपुट

प.

एटुल गापाडुदुवो ? श्रीरामचन्द्र ! न- (त्रे)

अ.

मदुमाय - संसारमन्दुदगिलिन न (त्रे)

च.

१. भवुदिनमुनु दार तनय वर्गाडुल बा-
लनमु जेयुकोरकु - धनमुल गलिगिन
मनुजुल बोगडि थार्जिचिन पैकमुल जूचि
तनकु सरिलेदनि बिगुवुनदिरिगिन न- (त्रे)

२. कायजजनक ! ना प्रायमु लेल्लु
माया पूरितुलैन - दायादुलचेत
सायपर्यन्तमु गाय क्लेशमु जेंद-
नायनुगानि ; मौनिथ्येय ! निन्नु देलियलेनि न- (त्रे)

३. सतमनि बान्धवुल जतनु नम्मि मदिकि
हितवुलेक ओ पतितपावन ! सं-
ततमु, त्यागराजहित सुरनिकर पू-
जित ! निन्ने शरणु जोच्चित्तिगानि ; राम ! न- (त्रे)

“ ETULA GĀPĀDUDUVŌ ” (Āhiri)

How are you going to protect me, who had got entangled in the meshes of māyā of Samsāra, who have been proudly going about considering none as my equal, as a

result of the wealth earned by flattering rich men for maintaining wife and family, me whose lot had been perpetual physical suffering at the hands of wily agnates and who got incapacitated thereby to know you ; me who all his life believed in the permanence of the company of relations (discarding you), but realizing late in life its profitlessness, (shamelessly) sought refuge in you in the end ?

गौळ - 'दुडुकु गल' आदि

प.

दुडुकु गल नन्ने दोर कोडुकु ब्रोचुरा ? येंतो (ड)

अ.

कडु दुर्विषयाकृष्टुडै - गडिय गडियकु निण्डार (ड)

च.

१. श्री वनिताह्स्कुमुदाब्जा बाड्मानसगोचर (ड)

२. सकल भूतमुल यन्दु नी वै गुण्डग मदिलेक पोयिन (ड)

३. चिरुत प्रायमुनाडे भजनामृत रसविहीन कुतर्कुडैन (ड)

४. परधनमुलकोरकु नोरुल मदिनि करग-
बलिकि कडुपु निम्प दिरिगिनट्टि (ड)

५. तनमदिनि भुविनि सौख्यपु जीवनमे यमुचु
सदा दिनमुल्ल गडिपे (ड)

६. तेलियनि नटविट शूद्रुलु वनितलु
 खवशमौट कुप-
 देशिचि सन्तसिल्लि स्वरलयंबु लेख्खकनु
 शिलात्मुलै सुभक्तुलकु समानमनु (डु)
७. दृष्टिकि सारम्बगु ललना सदनार्भक
 सेनामित धनादुलनु
 देवदेव ! नेर नम्मितिनि गाकनु पदाब्ज
 भजनम्बु मरचिन (डु)
८. चक्कनि मुख कमलम्बुनु सदा ना मदिलो स्मरण
 लेकने दुर्मदान्ध जनुल गोरि परितापमुलचे दगिलि
 नोगिलि दुर्विषय दुरासलनु रोयलेक सतत*
 मपराधिनै चपल चित्तुडनैन (डु)
९. मानवतनु दुर्लभ मनुचु नैचि परमानन्द
 मोन्दलेक मद मत्सर काम लोभ मोहमुलकु दासुडै
 मोसबोति गाक मोदटि कुलजुडगुचु भुविनि शूद्रुल
 पनुल सलपुचुनु सुंठिनिगाक, नराधमुलनु गोरिसार
 हीनमतमुलनु साधिम्य दारुमार (डु)
- सतुलकै कोन्नाळ्ळास्तिकै सुतुलकै कोन्नाळ्ळु धन-
 ततुलकै दिरिगितिनय्य, त्यागराजास ! थिडुवंटि (डु)

" DUDUKUGALA " (Gowla)

Oh Lord who transcends speech and mind ! Which
 prince but you will protect one like me who is so

evil-minded that he is drawn every moment by powerful evils; that he has lost the realisation that You are immanent in every being; who, from his early days, has been indulging in vain disputation without enjoying the ambrosia of your divine Bhajana; coveting others' wealth, has gathered money for sustenance by moving the hearts of people by flattery; has spent all the days believing that a comfortable living is the only aim of life (taking living itself is happiness); has posed as a good Bhakta, though stone-hearted and ignorant of the elements of music, and has pleased oneself by delivering sermons to women and ignorant and low folk; taking good-looking women, houses, children and wealth as permanent assets to be coveted, has wilfully ignored the worship of your holy feet?

I have remained ever a criminal with an unsteady mind without the constant thought in mind of your beautiful lotus-face, have sought the company of men of evil infatuation, have been caught up in difficulties, and am unable to repel sense-pleasures and low desires, and have become a sinner and one of unsteady mind.

Without realising that a human birth is hard to get and without attaining supreme bliss with its aid, I have become a slave to haughtiness, jealousy, lust, avarice and delusion and have got deceived; being one of foremost birth in this world, have resorted to the service of the low born and

seeking inferior people have perversely tried to establish worthless faiths; have wandered in this world for women and wealth for some time, and for the children at other times.

Which Prince but you will protect such a sinner ?

गौळिपन्तु - तेर तीयग रादा - आदि

प.

तेर तीयग रादा लेनि,

तिरुप्पति वेङ्कटरमण मत्सरमु

(ते)

See above pages 89

"TERA TĪYAGA RĀDĀ" (Gowlipantu)

Oh Supreme Being ! Tirupati Venkataramana ! Could you not remove the screen of pride and envy, which, taking a firm stand within me, keeps me out of the reach of Dharma and the like and Moksha ?

See above pages 89 - 90

चक्रवाकम् - एडुल ब्रोतुबो - त्रिपुट

प.

एडुल ब्रोतुबो तेलिय ? एकान्त रामय्य !

(ए)

अ.

कडकड ! ना चरितमु कर्ण कडोरमय्य

(ए)

च.

पट्टिगोडु रीति भक्षिचि तिरिगिति ;
 पुट्टु लोभुल्लु पोडुक्कै पोगडिति ;
 दुष्टलतो गूडिदुष्टकृत्यमु सल्लि ;
 रट्टु जेसिन त्यागराजुनि दयतो (ने)

" ETULA BRŌTUVŌ " (Chakravākam)

Oh Rāma, my sole, intimate Lord ! I do not really know how you are going to save me: Alas ! Mine is a despicable record of sins; detestable for the ear. Like an astray bull, I have been roaming about caring only for my feed. I have flattered born misers to earn my sustenance, doing wicked deeds in association with wicked people. I have thus suffered a lot.

माळवश्री - एन्नाळ्ळु तिरिगेदि - आदि

प.

एन्नाळ्ळु तिरिगेदि एन्नाळ्ळु ? (ए)

अ.

एन्नरानि देहमुलेत्ति यी संसार गहनमन्दु
 पन्नुग चोरुल रीति परुल्लु वेगिंचु चुलु (ए)

स.

१. रैपटि कूटिकि लेदनि रेयुबगळु वेसनमोम्दि
 श्री पति पूजल मरचि - चेसिनट्टि वारिवले ने (ने)

२. उप्पु कर्पूरसु वरकु-नुंचवृत्तिचे नाजिनि
मेप्पुलकु पोट्टनिम्पि - मेमे पेद्ल मनुचु (ने)
३. मनु कोनि यिरुगुबोरुगु भक्षिप रम्मनि पिळव
अमरुचुको पूज जपमु - नासायमु जेतुननुचु (ने)
४. नायन्दु युण्डु तप्पुळु नाडे देळुसु कौटिविगानि
बाय विडुवक महानुभाव ! त्यागराजवितुत ! (ने)

" ENNĀLLU TIRIGĒTI " (Mālavasrī)

How long am I to wander like this - taking countless births, harassing others in this forest of Samsāra, like a thief ? Day and night I feel distressed, always thinking of food for the morrow, forgetting your worship, all the same pretending that I am doing it: I have to procure every little thing that is needed by begging, but pose myself as a great man and live to get flattered: I delude my neighbours so as to merit their invitation for dinners and make them believe that I can help them by pūja and japam.

You have long ago known fully my defects. Oh glorious lord ! Pray, do not give me up:

हरिकाम्भोजि - ने नेन्दु - आदि

प. ने नेन्दु वेतुकुदुरा हरि (ने)

अ. आ नारुगुमोमुलवानि मो-रनालकिचि रानि निन्नु (ने)

च.

कलुषात्सुडै दुष्कर्मयुतुडै
पलुमारु दुर्भाषियै
इललो भक्ताग्रेसरुल वेषियै
त्यागराज पूजित !

(ने)

"NĒNENDU VETUKUDURA" (Harikāmbhōji)

Srī Hari ! Where could I search for you ? Even Brahma could not have a response from you to his prayers for a similar purpose: I have been a sinner, have done wicked deeds, have indulged often in vulgar talks and have imposed on the world as a great Bhakta:

केदारगौळ - सिग्गु मालि - आदि

प.

सिग्गु मालि ना वले घर-नेवरु दिरुग जालरुय्य (सि)

अ.

मुग्गुरिलो मेलैन राम ! मा -
मुखाब्ज दिनरमण ! निन्नु नम्मि (सि)

च.

१. मुन्दु दयतो बल्लिकन दिक्क मुन्दु राकपोये
दंधनलतो दिनमुल्ल गडपनु - दारि देलिसि पोये;
अंदरि चेतनु नाव्रतुकु लिपुड्ड - निंदल केडमाये;
मन्दरधर ! ना जीवुड्ड जीवन मिड्ड जेयनाये ननि तेलिसि

२. एल्लवारिवले भव सागरमुन - नीद मनसुरादु ;
 उल्लमुननु गनिनीनु नेनै युण्ड देलियलेदु ;
 ओल्लनि पनुलकु बोय्येडि वेसन - मोर्वदरमुगादु ;
 तल्लडिल्लुनुनदि नामनसु तालदु यिकमीद यनि देलिसि (सि)
३. निन्नाडनु नामनसेपुडैन - निजमुग रालेदु ;
 वेन्नवटि नी चित्तमुनकु ना - वेतल्ल देलियलेदु
 पन्नगशयन नी दयकुनु ने - बावुडु गालेदु ;
 कन्न तंङ्गि ! त्यागराजु निक करुण जूडलेदनि तेलिसि (सि)

"SIGGUMĀLI NĀVALEDARA " (Kedāra Gowla)

Oh Rāma, the best among the Trinity !

Nobody can roam about in the world as shamelessly as myself, having reposed faith in you ! What you said before so lovingly has not yet come to pass. I have only known the way to waste my time in frivolities. My life has become an object of ridicule among people. My soul regretfully realises that it is my lot to lead this sort of life.

Really, my heart is not after leading a worldly life like other people. I have not realised in my heart that thou art myself. I cannot bear the misery which the doing of unworthy acts brings me. My mind is being tossed about. Knowing that the mind can wait no more, none can roam about shamelessly like myself.

Nevertheless, it is true that I cannot bring myself ever to accuse you. Evidently, my difficulties have not made

any impression upon your mind, soft like butter or, Oh dear father, I have not yet become deserving of your grace: Knowing that you have not yet bestowed your grace, none can roam about shamelessly like myself.

- कल्याणि - निन्ननवलसिनदेमि - चापु
- प. निन्ननवलसिन देमि ? राम
नन्ननवलेनुगाक (नि)
- अ. कन्नतंङ्गि ! नीकन्न वेल्पु लेव -
रुन्नारुरा ? आपन्नरक्षक ! ने (नि)
- च. १. कनसैरिचनि दुर्जनुल भाषणलेक
मनसुन नेनरुन निनु जूचिनाना ?
अनुदिनमुननु ने निनुगन सज्जनसेव
विनयमुननु निजमुग जेसिनाना ? (नि)
२. विनवय्य मनविनि ; सनकादिविनुत्त ! ने
धनमुनु गोनिन भामनु प्रेममीर
येनयक मनसुन वनजमुन नत्तिवे-
गन पादमुन पूजनोनरिचि नाना ? (नि)
३. कलिमानवुल्ल सेयु चलकार्यमुल्लनु ने
निल्लोनु तेलियक वलचित्ति गानि ;
कल्लोनु गलिगिन कल्लमुल्ल वले नेंचि
वल्लचक बल्ल तप्पमुल्ल जेसिनाना ? (नि)

४. जलजाप्तकुलवरतिलक ! वीनुल नीक-
 थळु विन्न बळुपापमुळु बोनुगानि
 कळुमुल पळुकुल चेळुळु वश्युळु गानि
 तोलि जन्ममुल पूजफल मेमो ? तेलिय (नि)
५. शरचापधर ! योगिवरनुत ! परिपूर्ण !
 नररूप ! निरतमु वर त्यागराज-
 परिपाल ! सुरभूमीसुहृलनु स्थिरमुग
 करुणिचु विरुदु नी करमुन मेरय (नि)

"NINNANAVLASINA" (Kalyāṇi)

While I am blameworthy, why should I blame you, Oh Father ! To protect the afflicted, what other God is there but you, Oh dear father, the protector of those in distress !

Without indulging in gossip with detestable wicked people, had I ever panted to have your loving vision in my heart ? Have I done humble and sincere service to the good and the holy every day to deserve your darsan ? Instead of becoming fondly attached to the woman that wedded me with a dowry, have I worshipped your blessed feet in the lotus of my heart passionately ? Without getting enamoured of the flippant activities of worldly men, did I regard the riches as transient as apparitions in a dream and take to tapas ? I have not listened to and profited by your stories which have the effect of dispelling all sins, nor have I been able to propitiate the deities presiding over riches and

learning; I do not know what the effect of my previous Karma is.

As for you, you have the reputation of unfailingly protecting Devas and holy men of the earth.

वराळि - नोरेमि श्री राम ! आदि

प.

नोरेमि P श्री रामा ! निन्नाढ (नो)

झ.

सारे सारेकुनु पाप कर्ममुळु
सल्लुचु नुण्डु नावंटि वानिकि (नो)

च.

पापुला गुरु वश्युळु गक
पंडिलुकिळिचुचु दरुणुलकै, सी-
तापति ! निजभक्तियु देलियनि
त्यागराजुनिकि योरुलकै (नो)

“NOAREMI SRĪ RĀMA (Varāli)

How can one like me who am a constant sinner, have the cheek to blame you ?

Myself being unable to control the six inward enemies, and grinning at women and consequently being devoid of true devotion, how can I blame others at all ?

कापि - मीवल्ल गुणदोषमेमि - झम्प

प.

मीवल्ल गुणदोषमेमि - श्रीराम

(मी)

See above page 259

"MĪVALLA GUNADŌSHA" (Kāpi)

Merits and blemishes are of my own making and not of yours, Oh Rama !

See above page 260

नारायणगौळ - दर्शनमु सेय झम्प

प.

दर्शनमु सेय ना तरमा

(द)

See above page 51

"DARSANAMU SĒYA" (Nārāyana Gowla)

Oh Siva! Is it possible for me to have your Darsan ?
You must take all things into account and forgive me.

See above page 52

वेगढ - गट्टि गानु ननु चैयि - रूपकम्

प.

गट्टिगानु ननु चैयि बट्टे देन्नटिको ? (ग)

अ.

पुट्टिन नाटनुण्डि यिट्टि विधमुले गानि (ग)

च.

१. गोप्प तनमु मनदनि मद-मेप्पटिकिनि दलकेक्कि
तप्पु पल्लकु लाडुचु दा नुप्पतिल्लुचुनु
तेप्पुन यिक्कित मेरुगक मेप्पुल काशिचु था
चप्पनि प्रभवुल कडननु-ट्रिप्पुट येलरा यनुचुनु (ग)

२. वरमैन सज्जनुलनु परिचारकुल नेल्लनु
सरिजेसि दानमोसणि-पर मेचकुनु ;
करिधनमदमुल्लु गलिगिन नरुलनु पूजिचेड्डु था
तर मेरुगनि धनिकुल यनुसरण मेलरा यनुचुनु (ग)

३. शिवपूजल मरियुनु मा-धव पूजल्लोनरिचुनु
भुवि ता सरिजेसेडि वा-रेव रनुचुनु येचु
अविवेक धन मत्तल, शिव शिव वेडग वट्टनि
कुवल्लयदल्लोचन ! सुविभव त्यागराजविनुत (ग)

"GATTIGĀNU NANU CHAI" (Bēgāda)

When will that day come, when you will hold me by the hand firmly and tell me why I have been behaving like this, since my birth; why I have been gloating with pride

that greatness is my monopoly, with my head reeling with haughtiness and tongue indulging in indecent talk; why I have been hanging upon worthless aristocrats who are devoid of understanding and only desire flattery; why I have been running after rich men who, without any discrimination, treat great and good men and low servants alike and give their gifts, who bestow no thought on the higher world, but worship people who have only wealth and haughtiness to their credit; and advise me not to approach and beg of the ignorant and the wealth-infatuated persons, who, while worshipping Siva and Mādhava, pride themselves that they have no equals in the world:

धन्यासि - नी चित्तमु निश्चलमु - नापु

५.

नी चित्तमु निश्चलमु निर्मलमनि निन्ने नम्मिन्नानु (नी)

See above pages 31-32

" NICHITTAMU NISCHALAMU " (Dhanyāsi)

See above page 32

पुन्नागवराळि - पाहि कल्याण सुन्दर - चापु

प.

पाहि कल्याण सुन्दर राम मां
पाहि कल्याण सुन्दर राम माम् (पा)

च.

१. चदिविन वाडनुगानु राम
इदि बुद्धियनुचु तेलियलेनु (पा)
२. भजियिंचुटकु बुद्धिलेक राम
बतिमालि तिरिगिति यिन्दाक (पा)
३. दिन दिन मुदरमुकोरकै राम
धनिकुल गाचितिनि थीवरकु (पा)
४. आळु सुतुलपैनि प्रेम नी प -
दाल नुञ्चनैति राम (पा)
५. संसार सुखमु सतमनि नाम-
सार मेरुग मरचितिनि (पा)
६. विषय सुखादुल रोयलेक
बिर् वीगि मोसमाये (पा)
७. शुक सन्नुत नन्नु कळतंडि
योळ पारि शरणनुकोझा (पा)
८. तम्मिकन्नुल रञ्जुवीर ! निनु
नम्मिन नञ्जेल कोरा (पा)

९. नेरमेन्तो जेप्पिनानु येमि
नेरमनुचु वेडिनानु (पा)
१०. निनु नम्मुवारिदे मेळु
नी पाद सेव वेयि वेळु (पा)
११. साकेत राम नामीद दय
लेकुण्डुटकु मरियाद (पा)
१२. शरण्य ! कोसलराज ! राम !
परिपालित त्यागराज (पा)

“ PĀHI KALYĀNA SUNDARA ” (Punnāgavarāli)

Oh auspicious and beautiful Rāma! Pray, protect me: I am not learned and have not the capacity to know what is wise. Not having had the mind to do Bhajana, I have hitherto wandered vainly. I have till now waited at the doors of the rich, day after day, to earn my sustenance. I have failed to devote to your blessed feet the love and affection which I had bestowed on my wife and children: Regarding the trivial pleasure of Samsāra as permanent, I have neglected to realise the worth of your holy name. Unable to discard sense-enjoyments, I have run mad after them and got deceived. Oh my beloved father! I have already said that I have taken refuge in you: Oh Raghuvīra! Do bless me. I have reposed my entire faith in you: Though I am fully cognisant of having committed

incalculable wrongs, I still have the temerity to ask you what fault I have committed that you should hesitate to come to me. Prosperity is only his who has faith in you. The worship of your holy feet is invaluable. Is it fair for you to deny me your mercy? Oh the refuge of the Universe!

DAINYA, DAINYOKTI

(Plaintive pleading)

(including Kshamāpana, praying for forgiveness)

भिन्नषड्जम् — सरिवारिलोन — देशादि

प.

सरिवारिलोन चौक चालदायेनो ? (स)

अ

पोरुगिड्ल वारलरजेति - पूज चूचि चूचि चळनायनो (स)

ख.

तारु मारु बल्कु वारिलो तत्तरिचंग जूड न्यायमा ?
पारमार्थिकुल्ल दुःखजालमु बापलेद ? श्री त्यागराजनुत (स)

“ SARIVĀRILŌNA ” (Bhinna Shadja)

Have I not been sufficiently ridiculed among my compeers? Does the worship offered to you in other houses (without genuine faith) satisfy you (as against my

devout worship)? Is it fair on your part passively to be seeing me agonised in the midst of wild prattlers? Have you not relieved really pious souls of their miseries?

जुजाहुलि - पराकु जेसिन - आदि

प.

पराकु जेसिन नीकेमि

फलमु गलुगुरा ? परात्परा ! (प)

अ.

सुरावन सुरास ! मा -

बराजरापघन ! ना येड - (प)

च.

मुदान नीदु पदारविन्द -

मुल्लु बट्टि मूक्कग लेदा ?

निदानरूप ! दरिदापु ले -

दुदारा ! श्री त्यागराजनुत ! (प)

" PARĀKU JĒSINA " (Tujāhuli)

Oh! the Highest! What did you gain by being indifferent to me? Have I not cheerfully stuck to your blessed feet as my only refuge? I am helpless without any prop
Oh merciful lord!

रीतिगौळ - चेर रावदेमिर - देशादि

प.

चेर रावदेमिर ? रामय्य ! (चे)

अ.

मेर गादुरा यिक महा मेरधीर ! श्रीकर ! (चे)

च.

तल्लि तंड़ि लेनि बाल तन नाधु गोरु रीति

पल्लुमार वेडुकोण्टे पालिच रादा ?

वल्लुचु नेनु नीदु वदनारविन्दमुनु

दलचि करगग जूचि त्यागराजसन्नुत ! (चे)

“ CHĒRA RĀVADĒMIRA ” (Ritigowla)

How is it that you do not come to me ? This is not proper. When, as an orphaned girl clings to her husband as her sole refuge, I entirely rely on you and implore you several times ; should you not deign to protect me ? Should you be looking indifferently at my meditating on your, benign face and pining ?

हिन्दोलम् - मनसुलोनि मर्ममुनु - देशादि

प.

मनसुलोनि मर्ममुनु देखुको

मान रक्षक ! मरकटाङ्ग ! ना (म)

अ.

ईनकुलास नीवे गानि वे -

रेवरु लेरु ; आनन्दहृदय

(म)

च.

मुत्तुपु प्रेम गलदोरवै, सदा

चनुवु नेलिनदि गोप्पगादया ;

कनिकरम्बुतो नीवेल ना

करमु बट्टु त्यागराजविनुत !

(म)

" MANASULŌNI MARMAMU " (Hindōlam)

Get to know the desire in my heart. I have no other
refuge except you: It is not much to your credit that you,
as the Loving Lord, blessed many devotees in the past ;
now, take me in your hand with compassion.

भैरवी

—

श्री रघुवर !

—

आदि

प.

श्रीरघुवर ! सुगुणालय ! (राम)

सरसिजलोचन ! विरोचनाभ !

(श्री)

अ.

तरानलेनि पराकु लेट्टिकि

बिरान, ननु ब्रोवग रादा ? वादा ?

(श्री)

च.

१. कमलाहितनत ! कमलाहितधर !

ममत देलिसि नन्नु मन्निचरादा ?

(श्री)

२. कनिकरमुन ननु कनि करमुनडि
चनचुन ओक मनविनि बल्कग रादा ? (श्री)
३. लागममूल ! अवनिजलोल !
वेगमे तेलिसिको, त्यागराजार्चित ! (श्री)

" SRI RAGHUVARA " (Bhairavī)

Why this indifference which is quite foreign to your race ? Why should you not bless me soon ? Why this disputation ?

Why should you not understand my heart's desire and forgive me ? Why should you not take me by the hand for protection and speak to me lovingly ? Know this quickly.

काम्भोजि — ओरङ्गशायि — आदि

प.

ओ रङ्गशायि पिलचिते (ओ)

See above pages 74-75

" OH RANGASĀYI " (Kambhoji)

Oh Rangasāyi ! When I implore, why should you not come ?

See above page 75

कम्भोजि - एवरिमाट विन्नावो. - आदि

प.

एवरिमाट विन्नावो, रावो - यिन्दु लेवो ! भलि ! भलि ! (ए)

अ.

अवनिलो नार्षेय पौरुषेय

मन्दि चोद्य मेरुग लेनय्य (ए)

च.

भक्त पराधीनुडनुचु-परम भागवतुल

व्यक्त रूपुडै पलिक्किन मुच्चट - युक्तमनुचु गुंदि

शक्ति गल महादेवुडु नीवनि संतोषमुन गुंदि ;

सत्त चित्तुडगु त्यागराजनुत !

सत्य सन्धुइनुक्कोटि निललो (ए)

" EVARIMĀTA " (Kambhōji)

To whose words have you listened ? Won't you come ?
Or, is it that you are not here ? Well !

Though I have been brought up in the Vedic and
Sastraic traditions, I have not been able to unravel this
mystery:

I have been relying on the significant declaration, that
you are ever in the service of devotees, made by great
Bhaktas, who have had direct vision of you: I have been
feeling happy that you are the all-powerful supreme Lord:
I have been regarding you as one of Satvic mind and
truthful.

सरस्वतीमनोहरी - एन्त वेडुकोन्दु - देशादि

प.

एन्त वेडुकोन्दु राघव ?

पन्तमेलरा ? ओ राघव ! (एं)

अ.

चिन्तदीर्घुट केन्तमोडिरा

अन्तरात्म ! ना चेंतरानु, ने (नें)

च.

चित्तमन्दु निन्नु जूचु सौख्यमे

युत्तमम्बनुचु नुप्पोडुगुचुनु

सत्तमात्रमा ! चाल नम्मितिनि ;

सार्वभौम श्री त्यागराजनुत ! (ऐं)

ENTA VĒDUKONTU (Saraswatī Manoharī)

Oh ! Rāghava ! How long shall I have to pray to you to come to me ? Why this obstinacy and delay in relieving me of my mental trouble and coming to me ? You are the inner soul.

Believing with joy that the greatest happiness consists in seeing you in one's heart, I have reposed my faith entirely in you.

बङ्गाळ - मुनुपे तेलियक - देशादि

प.

मुनुपे तेलियक पोयेना ?
मुनिनुत ! दय लेदायेना ? (मु)

अ.

अनु विसुमन्त लेदनुचुनु न -
बळ यिचि वेड्डक जूचुटकु (मु)

च.

आनाटि मध्वि नडतनु जूचि नी
वत्यन्त कृप सेय लेदा ?
ईनाड्ड नामदि यिट्टैननि नी
किनकुल तिलक ! श्री त्यागराजनुत (मु)

MUNUPĒ TELIYAKA (Bangāla)

Did it not strike you before? Would you not show your grace? Though you know me to be resourceless, you see me tossed about and enjoy the fun. Did you not once before feel pleased with my good conduct and lavish your grace on me? Did it not strike you previously that my mind would now be in such a plight?

शङ्कराभरणम् - एन्दुकीचल्लु - त्रिपुट

प.

एन्दुकीचल्लु ? ने - नेवरितो देप्पुदु ? (एं)

अ.

कन्दर्प जनक नी - केकान्त जेप्पेनो ? हरिहरि ! (एं)

च.

१. कौसल्य चेप्पेनो ? नीके सम्मति लेदो ?
अहल्य चेप्पेनो ? नन्नादरिंच लेवो (एं)
२. कबरिभारिणि सीताकान्त जेप्पेनो ? लेक
शबरि जेप्पेनो नीदु शान्तमेन्दुबोये ? (एं)
३. बाल्यौ स्वयंप्रभ जेप्पेनो ?
ताळ ना तरमा ? श्री त्यागराजुनुपै नी (के)

ENDUKĪ CHALAMU (Sankarābharanam)

Why are you cross ? To whom am I to appeal ? Which lady dissuaded you ? Did Kaulsalyā say anything ? Or, are you yourself not willing ? Did Ahalyā, beautiful Sītā, Sabarī or young Swayamprabhā say anything against me ? Could you not patronise me ? Where has your forbearance gone ? It is not possible for me to bear this any longer.

शङ्कराभारणम् - ईवरकुजूचिनदि - आदि

प.

ईवरकुजूचिनदि चालदा ? इङ्कनारीतिया ? (ई)

भ.

पावनमु सेयु शक्तिक्षणगनि
पापमु गलदा ? करिवरदा ! न (नी)

च.

१. श्रीशरणाशुगाशनशयन ! प
रेश नीपद कुशेशयार्चनमु

ने जेयक दुरासचे भवपाश

बध्नुडै गासि ताळनि न

(त्री)

२. परलोक भय विरहितुलैन

नरुलु नादुपै मरियसूयल

बरचिन बाधलु तरमुगाक नी

चरण युगमुलनु शरणोन्दिन न

(त्री)

३. नागाशन सदागमन ! धृणा -

सागर ! नि. विना येव्वु ? ना

वेगति यनि वेवेग मोरल निडु

त्यागराजुनि, रागरहित ! न -

(त्री)

“ĪVARAKU JŪCHINATI ” (Sankarābharanam)

Is not what you have so long witnessed enough? Should you continue to be so? Is there any sin which cannot be destroyed by your all purifying power? Without worshipping your lotus feet, I have through greed become more and more entangled in the bondage of samsāra and have been unable to bear the consequent distress.

Unable to stand the torments caused by envious people who have no fear of the other world, I have taken refuge in your holy feet. Who is there for me except yourself? Taking you to be my only saviour, I have been submitting my plaintive prayers to you:

देवगान्धारि - ' करुणासमुद्र ' -- आदि

- प. करुणासमुद्र ! ननु काववे, श्रीरामभद्र (क)
- अ. शरणागत हृच्छिद्र शमन ! निर्जितनिद्र (क)
- च, नापापमु नातो नुन्दे
श्रीप ! नी बिरुदु केमि अतुक्कु ?
येपापुल शापमो ?
येन्दु कीचलमु ? त्यागराजनुत ! (क)

" KARUNĀ SAMUDRA " (Devagāndhāri)

Oh Ocean of Mercy ! Oh Allayer of the troubles of devotees taking refuge in you ! Protect me. If my sins are to remain with me, what is the use of your title ? I do not know which sinner's curse is my lot to bear. Why all this hesitation ?

आरमि - ' ओ राजीवाक्ष ' - चापु

- प. ओ राजीवाक्ष ओरजूपुल जूचेद-वेरा ? ने नीकु वेरा ? (ओ)
- अ. नेरनि नापै नेरमु लेंचितें
गारादनि पळकुवाचलेनि नन्न (ओ)
- च १. मक्कुवतो निन्न म्रोक्किन जनलकु
दिक्कु नीवनि यति अक्कुन ओतुवनि

येकुव सुजनुल योक्क माटलु विनि
चक्कनि श्री राम दक्किति गदरा !

(ओ)

२. मिति मेरलेनि प्रकृतिलोन दगिलि ने

मति हीनुडै सन्नुति सेयनेरक

बत्तिमालि नीवे गति थनि नेर न -

म्मिति गानि निनु मरचितिना ? सन्ततमु

(ओ)

३. मावर ! सुगुण ! उमावर सजुत

देवर ! दयचेसि ब्रोवग रादा ?

पावन ! भक्तजनावन ! महानु -

भाव ! त्यागराजभावित ! यिक्नु

(ओ)

" OH RĀJĪVĀKSHA " (Ārabhi)

Oh lotus-eyed one! Why this indifference towards me? Am I separate from you? An innocent one like myself is subject to accusations, and there is nobody to plead on his behalf to you. Have I not surrendered myself to you, Sri Rāma, believing the words of good people that you are surely the refuge and prompt protector of those who pray to you with love? I had plunged limitlessly into worldliness, losing my sense and have consequently become incapacitated to sing your praise; I have implored you as my sole refuge and have placed my entire faith in you. Have I ever forgotten you? Pray, won't you bless me with your grace?

तोडि - 'मुन्नु रावण' झम्प

प.

मुन्नु रावण बाध नोर्वक विभी -
षण्डु मोरवेट्टगा ! रामचन्द्र ! (मु)

अ.

मन्निन्नु ननुचु कुलबिरुदुल्लु पोगडिन
माटल मरचितिनो ? श्री रामचन्द्र ! (मु)

च.

१. मुनु बज्रबाधल नोर्वजालकनु
इन जुण्डु निनु रामचन्द्र !
कोनियाड परितापमुन जूचि
वानि मदिकोदव दीर्चिन रामचन्द्र ! (मु)

२. मुनु हेमकशिपु बाधल सहिम्पगलेक
मुर हरियन रामचन्द्र
चनुचुतो प्रह्लादु सन्ताप
मुनु दीर्चि सौख्य मोसगिन रामचन्द्र ! (मु)

३. मुन्नु नो महिम ने विन्नदिगानि, स-
न्नुनि वन्द्य ! श्री रामचन्द्र !
पन्नगाधिपशयन पालिञ्चि ना वेतल्लु
परिहरिञ्चवे ; रामचन्द्र ! (मु)

४. राजराज ! विराजवाह ! रविकुलजलवि -
राज ! राघव रामचन्द्र !
राजीवनेत्र ! भवस्तुत त्याग-
राज वन्दित रामचन्द्र ! (मु)

" MUNNU RĀVANA " (Tōdi)

When of yore Vibhīshana, unable to bear the torments of his brother, Rāvana, appealed to you, you overlooked the fact that he was the brother of your enemy and expatiated upon the noble traits of your family. Have you forgotten it now ?

When of yore, Sugrīva, unable to put up with the harassments of Vāli, praised you, taking compassion on his pitiable condition you removed his despondency and cheered him up.

Again, when of yore, Prahlāda, unable to bear the tortures of Hiranyakasyapa cried 'Murahara !' you, with love, removed his distress and conferred bliss on him.

I have heard of all such glories of yours in the past. Pray, now protect me and remove my troubles.

खरहरप्रिया - 'राम कोदण्डराम पाहि' - चापु

प.

राम कोदण्डराम पाहि-राम पट्टभिराम (रा)

झ.

ईमहिनि बोम्मलोट जूचि
क्कम्मगानु ओक साट लेदा (रा)

च.

१. पाळुगारु मोमु चूप नीळु
पाळुमालिक येरु ? श्रीपा ! (रा)

२. आशिञ्चि नामेनु करग गनि नी
वाञ्जुन राकुण्डेडि देरुग (रा)

३. मरुलु कोण्टिनि यिन्दाक ये पा-
मरुलु शर्पिचिरो ? लेक (रा)
४. चे बट्टि नल्ल गुरिलोन युरमु
जेर्व पात्रुडनुगान (रा)
५. जगमु वोळ ननुकोंटि भु-
जगशयन ! नम्मुकोंटि (रा)
६. एदुटनिलिचि ब्रोवु राज मुख !
सदय ! पालितत्यागराज ! (रा)

" RĀMA KŌDANDA RĀMA PĀHI " (Kharahara Priyā)

Oh Rāma! Bless me: While you enjoy the puppet-play of the world, can't you speak one sweet word? Why this indifference to show me your young face? I have longed for you and pined for you: I never knew that you, though seeing my condition, would not come to me promptly: Till now, I have been in profound love with you: I do not know by what ignorant folk I have been cursed; or could it be that you consider me unworthy of being taken in hand and drawn to your bosom? I have trained myself not to be enamoured by the world, and have fixed my faith in you. Pray, appear before me and bless me:

असावेरी - 'मापाल वेलसि' - आदि

- प. मापाल वेलसि यिक ममु ब्रोवग रादा ? श्रीरामचन्द्र ! (मा)
- अ. नीपादमुल भक्ति निण्डारग निच्चि
कापाडु शक्ति नीकरधुन जुण्डग (मा)

च.

१. पापसंहार ना परितापमुल्लु दुनुम नेपाटिरा ?
 करुणापयोनिधिवैन श्रीपती ! निधृतचापबाण ! यी
 पापमति नरुलापदल्लु ने नेपनि जूतुनु
 आपद्धान्धव ! कापाड नीकीपराकेल ? (मा)
२. दीनरक्षक ! भक्ताधीन ! साकेत नगरीश ! नामदि पद-
 रिन सुजन मानाभिमानपालन ! समानरहित ! रो-
 सान नीदु दासानुदासुडनु, दानवान्तक ! सु-
 दान नारद सुगानलोल ! दरिगान सन्ततमु (मा)
३. नागाधिपविनुत ! नागारिरथ ! निनुविनागति नेरुग-
 नागराज हृत्सागराब्ज ! भवसागरान्तका ! सु-
 राचहर ! कनकागधीर ! सुर नागगमन ! शर
 पागताप्त ! श्रीसागराजनुत ! (मा)

" MĀPĀLA VELASI " (Asāvērī)

Why don't you come and protect me now when you have in your hand the power to bless one with full devotion to your holy feet and save him ?

It is no hard task for you to redeem me from my piteous condition. Oh ocean of mercy ! How could I do my work in the midst of the distress of the sinning people ? Why this indifference to come to my succour in spite of the fact that, in joy as will as in an injured feeling, I have made myself an humble servant of your servants. My mind is restless. My way is not always visible to me. I know no other refuge than Thyself.

धृष्टा — 'इन्नाळ्ळु नन्नैलि' — त्रिपुट

- प. इन्नाळ्ळु नन्नैलि-येंदु कीगेलि ? (इ)
- अ. पन्नग नापालि भाग्यमा ! वनमालि (इ)
- च.
१. बालुडैन ना परिताभमुल जूचि
ताळु तालुमनि धैर्यमु बलिकि
जालि दीर वेङ्क सत्पुचु मरि नी -
कीलागु बुद्धियनि कीगण्ट जूचुचु (इ)
 २. एन्दुबोयिन वेंट नेगिवत्तुननुचु
मुन्दुबलिकन नी वेन्दुबोतिबो ?
अन्दकाड ! सत्यसन्धुडु नीवैते
अन्दरिलो नन्नादरिंचु कोम्मी (इ)
 ३. जाडमाडगनेनु जानकी नायक
वेडगलेदु गा-वेमारुलकु
ईडु जोडुलेनि तोडुनीवे गानि
आडिलप्पलेनि थापट्टान्धव नी (इ)
 ४. ओकरूपमुन ब्रोचि-योकरूपमुन नेचि
योकरूपमुन जूचुचुन्टिविगानि
सुखदायक ! सुन्तैन लेदा ?
अकलंक ! श्री त्यागराजार्चितचरण ! (इ)

" INNĀLLU NANNĒLI " (Ghantā)

Oh my precious wealth! Why play the farce now, having protected me all this time? Having seen the pitiable condition of a boy like me, having counselled to me patience with encouraging words, having sported with me

to remove my depression and having cheered me all along with loving side-glances taking account of my (desponding) nature, where have you gone now, You who gave me the promise to be with me always ?

If you are devoted to truth and keep to your word, you must take me under your protection along with others. I have not made my prayers in a casual or superficial way. I have always regarded you as my peerless companion, Oh Friend in distress who fails not his word !

It is not fair that you should appear to me in different guises once as a protector, once as an annoyer and again as a passive on-looker.

Oh the blemishless one ! Have you not even a particle of mercy on me ?

घण्टा - ' इम्क योचन अयिते ' - आदि

प.

इंक योचन अयिते ने नेमि चैयुदुर ? (ईं)

अ.

पङ्कजाक्ष ! नीवंटि-परम दयानिधि नी (किं)

च.

१. तीररानि पौराये, सारेकु मेनु सगमाये
नेरमेमि तेलियदाये यारडि किक दाळदाये (ईं)

२. श्रीपती ! येन्निकळु लेनि तापत्रयमुलनलसिति गानि-
पापगणमु लन्नियु बुरुषुनि रूपमै बाधिवगनी (ईं)

३. वागाधिपबन्ध ! निन्ने गानि योरुलनम्मनि
त्यागराजुनिपैनि बागाये; श्रीराम ! नी (किं)

" INKA YŌCHANA AITĒ " (Ghantā)

If you, Ocean of Grace, still hesitate what can I do ? It has become an endless struggle, and my body has given way and got reduced to half. What offence have I committed to deserve it ? I am not able to bear this torment and am tired of the countless effects of the three afflictions ; all my sins have taken a human form to harass me.

If one, who has placed his entire trust in you, is left to suffer like this, it is well done indeed !

वसन्तभैरवी — 'नीदयरादा' — रूपकम्

प.

नीदयरादा ? (नी)

अ

कादने वारेवर ? कल्याणराम ! (नी)

च.

१. नल्लु ब्रोचुवा रिल्लु नाडे तेलिय
इनवंशतिलक ! नी किंत तामसमा ? (नी)

२. अन्निटिकि नविकारुडनि ने बोगडिते
मन्निचिते नीदु महिमकु तक्कुवा ? (नी)

३. राम राम राम ! त्यागराजहृत्सदन !
नामदि तल्लडिल्ले न्यायमा ? वेगमे (नी)

“ NĪDAYA RĀDĀ ” (Vasanta Bhairavī)

Won't you allow your grace to flow to me ? Who has the right to say that you should not ? Knowing, as you do, for a long time that there is nobody else to protect me, why do you tarry like this ? While I am praying to you as the Supreme Lord of the Universe and offering you worship, will it in any way detract from your glory, if you accept it and forgive me ? My mind has been upset. Is this proper ?

सौराष्ट्रम् — ‘रारा नन्नेलुकोर’ — चापु

प.

रारा नन्नेलुकोरा श्रीरखुवीर ! नन्नेचमेरा ? (रा)

अ

सारासार ! उदार ! अखिला-
धारा ! अद्भुतगुण धाराळमुग (रा)

च.

१. धाराधराभशरोर नायेड नीवु
नेरमेन्नक यादुकोर श्री राम सं-
सार कानन विहारुडैन नाकु
सारमौ नाममे तारक मौर (रा)

२. सीताहृत्कमलखयोतासजनपारि-
जाताघवनधिपोताञ्जहितकुल .
जात ! रक्षिन्नु विधातजनक ! यिष्ट
दातवैन साकेतागार ! (रा)

३ रा जागेल ! धरजामातवैन
जालेरिगि, ओ याजानुबाहुज ! वि-
राजमान द्विजराजानन ! सुर-
राजार्चित त्यागराजनुताज ! (रा)

“ RĀRĀ NANNĒLUKŌRA ” (Sowrāshtram)

Come freely and bless me. Why do you tarry ? Clasp me regardless of my faults. You are the fulfiller of desires. Is it fair on your part to subject me to troubles ?

To one wandering like me in the wilderness of Sam-sāra, your holy name is the sole means of redemption: Protect me; Oh you granter of desires !

Knowing my plight, why tarry ?

मध्यमावती - ‘राममु ! समय’ - आदि

प.

राम ! समयमु ब्रोवरा नापालि दैवमा (रा)

अ.

राम ! दनुजगण भीम नवधन-
श्याम ! संततमु नामकीर्तनमु
येमरकनु यति नेममु जे-
से महात्मुल्लुककामितफलद ! (रा)

च.

१. दान्तसंरक्षणागमान्तचर !
भागवतान्तरङ्गचर ! श्री-
कान्त ! कमनीयगुणान्तकान्तक
हितान्तरहित ! मुनि-
चिन्तनीय वेदान्तवेद्य !
सामन्तराजनुत !
यान्त भांत निशान्त !
सुकवणास्वान्त ! नीकिदि (रा)

२. वृन्दारकादि मुनि वृन्दार्चित-
 पादारविन्द ! सङ्गृह्य जीवा-
 नन्दकर ! सूर्यकुलचन्दनारिहर !
 नन्दकायुध ! स-
 नन्दनादिनुत ! कुन्दरदन ! वर-
 मन्दरधर ! गो-
 विन्द ! मुकुन्द सन्देहमु नी -
 केन्दुकु ? नापै (रा)
३. ई जगतिनि नी वव्याज करुणामूर्ति
 वनि पूज जेसिति ; गज-
 राजरक्षक ! त्यागराज वन्दित !
 इभराज वन्दन ! फणि-
 राजशयन ! विनरा
 जगत्पती भूजानायक !
 राजित मकुटधराजसन्नुत !
 सुराज यिपुडे (रा)

" RĀMA SAMAYAMU BRŌVARĀ " (Madhyamāvati)

Rāma! This is just the time to come and save me. You are my God. You fulfil all the desires of Mahātmas who with due austerity sing your holy name without break or default. Why should you have doubt in respect of me ? I have been worshipping you in the belief that in this Universe you are the embodiment of spontaneous grace: Listen, this is the time to come and save me.

देमनोहरी — 'कन्नतंडि नापै' — देशादि

प.

कन्नतंडि नापै-करुण मानकै गासि ताळने (क)

अ.

निन्न सेयु पनुळ नेडुगाक वे-
रेन्न लेदनुचु वेमारुळकु. (क)

च.

येदुरु दानने यिज्जितं बेरिणि
चेदर नीक पञ्चेन्द्रिय मनचि ; निनु
वदल लेनि धैर्यशालि गादनि
मदनकोटिरूप त्यागराजनुत ! (क)

" KANNATANDRI NĀPAI " (Dēva Manōharī)

Oh my father ! Do not withhold your compassion from me. I am unable to stand the misery. Deny me not forever your compassion on the grounds that I am only going through the daily routine life and that I have not the courage and faith to be uninterruptedly devoted to you, realising the mutual relationship between me (jīva) and you (the Lord), controlling the mind, and conquering the senses:

हरिकम्भोजि — 'एन्दुकु निर्दय' — देशादि

प.

एन्दुकु निर्दय एवमारुरा ? (एं)

अ.

इन्दुनिभानन ! इनकुल चन्दन ! (एं)

च.

१. परमपावन परिमलापघन ! (ऐं)
२. नेपरदेशि बापवे गालि (ऐं)
३. उडत भक्ति गनि युप्प तिळ्ळग लेदा ? (ऐं)
४. शत्रुल मित्रुल समसुग जूचेनी (कैं)
५. धरलो नीवै त्यागराजुपै (ऐं)

“ ENDUKU NIRDAYĀ ” (Harikāmbhōji)

Why this absence of mercy on me ? Who else is there for me ? I am forlorn: Pray, remove my distress: Were you not overjoyed at the devotion of the squirrel ? You look alike on friends and foes. You stand alone in the world (for refugees like me):

यदुकुलकाभोजि - ‘एन्तनुचु सैरितुनु’ - आदि

प.

एन्तनुचु सैरितुनु-सीताकान्तु दयशदु (ऐं)

अ.

(मुनि) चिंतनीय श्रीरामचन्द्र !

नाचैत रानिक मनसु रादा ? (ऐं)

च.

१. समरहितसमान ! नेदासुडा -

समानपालन ! ना मोरछु वेसमाथेना

सुजनावन ! शुभकर मास परिवारामरविनुत !

रमारमण ! यितरमा नीकु ने (नें)

२. वराजमुख वृषभराजपनुत ! यि-
 भराजवरद ! सदा भक्त सुलभ ! राजन्य ! शु-
 भद ! सतत मौनिराजनुत ! यवनि
 राज परिचर निरातंक ! निरामय ! ने (ने)
३. विराजवाहन विराजमान क-
 विराजरक्षक ! ना तपसुलन्नि विराजसमुलेन
 ज्ञानमोसग रादा ? जनक नगराजधर !
 त्यागराजनुत ! नागराजशयन ! (ऐं)

“EMTANUCHU” (Yadukulakāmbhōji)

How long am I to bear this ? The grace of Srī Rāma does not come. Won't you still have the mind to come to me ? I am really your servant. Do you consider my appeals as mere pretensions ? Am I a stranger to you ? Has all my penance become ineffective ? Can't you bless me with divine knowledge ?

बिलहरि - 'नरसिद्धा ननु' - त्रिपुट

- प. नरसिद्धा ननु ब्रोववे श्री लक्ष्मी (न)
- अ. कोरमालिन नरुल गोनिथाडनु नेनु
 परमपावन नापालि श्री लक्ष्मी (न)
- च. १. नीडु भक्ताग्रेसरुडु प्र-
 ङ्गाडुडुडोक कनककचिपु

वाडु कोर्वक निन्नु शरणनि

याडु कोमन गाचिनावु

(न)

२. एन्तकनि सैरिन्तु, नी मन -

सन्दु तेलियनिदि येदि ? लोकुल

निन्दकोर्वक निन्नुकोरि-

नन्दु केम्तनि करुणचतुबो

(न)

३. नी जपमु, नी स्मरण, नी पद

पूज, नी वारि चेलिमि योसणि

राजिगा दय चेयु त्याग-

राज सन्नत ! तरमु गाडु

(न)

" NARASIMHA NANNU " (Bilahari)

Oh Narasimha ! Pray protect me. I am not prone to flatter the chaff of humanity. When the foremost of your devotees, Prahlāda, being unable to bear the taunts of Hiranyakasipu, took refuge in you and prayed to you to come to his succour, you saved him. How long can I bear this ? Is there anything that you cannot know ? Driven by the contumely of worldly people, I have sought your protection; let me see how mercifully you are going to deal with me.

I cannot bear this. Vouchsafe to me your grace in a liberal measure, so that I may always do your Japa, have your meditation, worship your holy feet, and always associate myself with those who are your own.

शुद्धसावेरि - 'कालहरण मेलरा' -- रूपकम्

प.

कालहरण मेलरा ? हरे ! सीताराम ! (का)

अ.

कालहरण मेल ? सुगुण जाल ! करुणालवाल ! (का)

च.

१. चुष्टि चुष्टि पशुलेल्ल चेष्टु वेदकु रीति भुविनि
पुष्टुलेक ने नी पदमुल बट्टु कोन्न ननुब्रोव (का)

२. पोडवुन येन्ताडुकोन्न-भूमिन त्यागम्बु रीति
कड्ड वेलसियुन्न नीवुगाक येवरु ननुब्रोव (का)

३. दिनदिनमुनु तिरिगि तिरिगि दिक्कुलेक शरणुजोच्चि
तनुवु धनमु नीदेयंटि - त्यागराजविनुतराम (का)

" KĀLAHARANA MĒLA " (Suddha Sāvēri)

Oh Sitārāma! Why this delay in blessing me? Just as birds roaming round and round ultimately seek the tree for rest, I have sought you and held fast to your holy feet from my very birth: Of all that could be said of you, you are the shining personification of Tyāga (Sacrifice) on earth; and who else is there to save me? I have wandered day in and day out and finding refuge nowhere, I have sought your feet and surrendered myself—body and its possessions - as your own.

कल्याणी - 'एन्दुको नीमनसु' - आदि

प.

एन्दुको नीमनसु करगडु ? येमि नेरमो ? तेल्लिय (एं)

झ.

एन्दु जूचिन गानि दशरथ-नन्दनुगा भाविचिन नापै

(६)

च.

१. सुमुखुलैन यीलोकुल नन्न -

सूयलचे जूचेदरु ;

विमुखुलै येन्तटिवाडनि बहु -

विधमुल दूरेदरु ;

समुखमुनकु योग्युडु गा-

डनि मरि जूडग नेंचेदरु ;

गमकमु ननु रक्षिचेडिचारलु

गारनि निन्न कोरिन नापै

(६)

२. धन तनय कलत्राडुल जूचि

तमदनि भूमसेदरु ;

वेनुक मुन्दु तेलियनि या-

धनिकुल वेम्बडि तिरिगेदरु

इनकुल जल निधि सोम राम न-

निडुल सेयक नी वेय्यारु

मनवु लडुगु नापैनि करुणतो

मर्निचि कापाडमु राम

(६)

३. रागरहित ! श्री राम इन्त प-

राकु जेयक, शर -

णागतवत्सल ! नम्मिति ता-

रक नाम ! परात्पर !

त्यागराज हृदय सदनुडनि न-

त्यन्तमु वेडितिरा ; नी-

वे गतियनुवु रेयु बगलु वे-

य्यि वैल मोरलु वेडिन नापै

(६)

" ENTUKŌ NĪMANASU " (Kalyānī)

Why is not your mind moved by compassion towards me who have regarded whatever I have seen as Srī Rāma himself; and I do not know what fault I have committed !

Even people whom I have regarded as friends treat me with jealousy and enmity, slight me and abuse me in a number of ways and regard me as an outcaste unfit for association. Fully realising that they are not the people to protect me, I have taken refuge in you alone.

These people delude themselves by thinking that wealth, wife and children are their own. They rush thoughtlessly after the rich. Pray, prevent me from becoming one such, forgive me for my faults and look after my welfare with mercy.

Do not treat me with so much indifference. I have entirely relied on you, prayed to you as the indweller of Tyāgarāja's heart and, day and night sent appeals for saving me:

गौरी — 'जय जय श्री रघुराम' — आदि

प.

जय जय श्री रघुराम स -

ज्जन हृदयार्णव सोम

(ज)

व.

१. सम्मतमुन नामेनु नी-सोम्मनि वेड्डुकोन्नानु

(ज)

२ गतिहीनुडै यलसि वच्चिति नीवे गावलसि

(ज)

३. अन्त्युल ने कोरितिना रा-जन्य निन्नु दूरितिना (ज)
४. निन्ने नामदि कोर राम-नन्नलर्यिचुट मेरा (ज)
५. ननु मरवकु शुभकरमा नि-न्ननु सरिच ना तरमा (ज)
६. माकिक् येव्वरु लेरु जूड-नीकिक् न्यायमु गादु (ज)
७. आदरिचनु पराक्का यी-खेदमु लिक् नेन्दाक् (ज)
८. विपरीतमु लेंचितिनो ए-यपराधमु जेसितिनो (ज)
९. वासि लेदनुचु चलमोने- जेसिन पूजाफलमो (ज)
१०. नीसरि वेल्पुलु लेरु राम-नासरि दीनुलु लेरु (ज)
११. तेलुपनु येव्वरु लेदा ना कलवरमुलु विनरादा (ज)
१२. पादमुलुक्कु वन्दनमु ना मीद नेल दन्धनमु (ज)
१३. ताळ जाल थीरट्टु राम जालमेल चैबट्टु (ज)
१४. नर वरुलीधरलो न-नी-करुण लेदनगवलेना (ज)
१५. नेरमेञ्जुटकु पोक सरिवारलु नव्वगनीक् (ज)
१६. मानमुनीदे सुम्मि अभिमानमु नेलुक्कोम्मि (ज)
१७. पादमुले गतिर्यंटे कलि-भाद तरमुगादण्टि (ज)
१८. चक्कनि नीरुपमुनु गनि सोक्किति नाह्दयमुन (ज)
१९. कट कट पावन नाम मन-सिट्टु तिरुगनि श्री राम (ज)
२०. आशिचिननपैनि नीकाशु निण्ड दयरानि (ज)
२१. नाभाग्यमु नीदेरा पद्मनाभामरपरिवार (ज)
२२. चालु चालु रघुवीर न-वेल्लु कोर मनसार (ज)
२३. राजित नवमणि भूष त्याग-राज विजुत मृदुभाष (ज)

" JAYA JAYA SRĪ RAGHURĀMA " (Gowrī)

Oh Srī Raghurāma! I have prayed to you earnestly, believing that my body is your property: In abject helplessness and distress, I have come to you, seeking you alone: Did I desire others? Or have I blamed you? While my mind yearns for you alone, is it proper on your part to make me restless? Don't forget me. Is it possible for me to follow you? I have none here to look after me. It is not fair on your part. Should you be indifferent in the matter of protecting me? How long am I to bear these worries? Have I been perverse in my thoughts or have I offended you in any way? Do you hesitate that I have not sufficient worth and reputation? Or is this all the fruit of my worship in the past? There are no gods equal to you and there is none more destitute than myself. Is there none to advocate my case to you? Should you not hear my troubles? I salute your feet. Why this trickery towards me? I cannot put up with this turmoil. Why delay, take me by your hand: Should it be said by great men that you have not displayed your grace in this world?

Do not try to find faults: Do not allow my compeers to laugh at me. To save my honour is your concern: Treat me with affection. Unable to bear the troubles of this Kali age, I have sought your feet as my sole refuge. Seeing your charming face, I have been pining in my heart for you. Alas! Let your mind turn towards me, and let your grace flow swiftly towards me who have been panting for it: My fortune is yours. Enough of these trials. Protect me heartily.

कापि — ‘एन्नाळ्ळु नी’ — चापु

प.

एन्नाळ्ळु नी त्रौव जूतु राम एमनि ने ब्रौदुत्रौतु (ए)

च.

१. नीके मनसिच्चि नेनु राम-
नी मेननि पेंचिनानु (ए)

२. अन्दरिवले ने नीभुविलो बोम्म-
लाट लाडुदुगानि मदिलो (ए)

३. धरनु कर्ममुल्लु गोरियुंदि
दल्लु कोन्नदि वेरे दारि (ए)

४. रामय्य नल्लुगुरिलोन ना लो-
मर्ममुल्लु देल्लवलेना (ए)

५. रसिकुलके सरिबोनु वट्टि
तल्लुकुलके हास्यमौनु (ए)

६. तोल्लि भक्तुल वट्ट कोल्लवो रावो
गल्लु धनमुल्लु शल्लवो (ए)

७. एन्दुकु इन्तपराकु राम
थिक्नु तप्पुवेट्ट बोकु (ए)

८. एन्तनिरास्तु कन्नौर जालि
नेवरितो देल्लिपिते दीर (ए)

९. पूलम्मि त्रुतुके वारु राम
पुल्ललम्म बिल्वरारु (ए)

१०. तनके पुट्टिन थिळ्ळु नीलु
तप्पक नीकूप जेळ्ळु (ए)

११. आशिञ्चिनदे तप्पा नी-
का बुद्धिवहु मा यप्पा (ए)
१२. कलिमर्ममु देलियलेनि ना -
वले दीनु डिल्लोलु गलडा (ए)
१३. पल्लुमारु निनु दूरुकोण्टि आ-
फलमु ननुभविञ्चु कोण्टि (ए)
१४. तोलि कर्ममु राकबोना भक्ति
वेळुगुचे दीरक बोना (ए)
१५. आचुलकन नीकु गादा राम
एचु बुद्धि विडरादा (ए)
१६. ओ जगदीश खरारे त्याग-
राजु नीवाडनि पेरे (ए)

" ENNĀLLU NĪTRŌVA " (Kāpi)

How long am I to be expecting your arrival in my mind ? How am I to spend my time ? I am maintaining my body, my mind having been given over to you. Like the common folk I am participating in the puppet show of the world. I had certain objectives in the world, but the path that my thoughts took became different.

Oh Rāma ! Should I divulge the secrets of my heart in public ?

I am not fit for the company of men of taste ; and for the light-veined people, I am only an object of ridicule.

Are you still engaged in the services of your old Bhaktas or are you determined not to come ? Would your coming entail any expenditure of your wealth ? Why this

indifference? Hereafter don't try to find fault with me. How much of tears should I shed? By communicating with whom will my troubles come to an end?

The man that ekes out his livelihood by selling flowers will not care to sell firewood.

In you I have my native abode; make your grace available to me without fail. Is it a fault that I have been desiring you? Oh my beloved father, don't entertain such an attitude. Is there any destitute like me in the world, who is innocent of the wiles of this Kali age?

I have often abused you and am reaping the result of my folly.

Can I escape the effect of my past Karma? Cannot the light of devotion dispel it? If it does not, will it not be a reproach to you? Cannot you give up this disposition to deceive?

That I am yours is now only in word!

आरमि - 'ओराम ओराम' - आदि

प.

ओराम ओराम ओङ्कारधाम
ओराम ओराम ओनरिञ्चु प्रेम (ओ)

च.

१. नामेळु नन्दरु नव्वुटकाये
नेमनि ताल्लुडु निक देवराय (ओ)
२. नन्नैचिनन्दुकु नयमेमि कलिंगे
निन्नै नेर नम्मिति नीवै नासलिंग (ओ)

३. नीके दगियुज्जानु निजमु नामाट
साकेतराम रक्षण चेयीपूट (ओ)
४. धरलो न रक्षकुलु लेर देवा-
मरचिते वेरचिते माकेमिदोव (ओ)
५. ईजन्ममेन्दुकु येवर तनकेल
राजीव नेत्र दयरा निदि मेला (ओ)
६. हृदयमु चळुवैते मुदमु नीपाळ
सुदयाळुडवैते सुखमु नीवेळ (ओ)
७. आत्मकै योक्तैन आशिच्चलेदु पर-
मात्मनी कनि पल्क मनसेल रादु (ओ)
८. नीरैन पालैन नीके युनुकोण्टि
तीरैन चक्कनि देवतनुकोण्टि (ओ)
९. नी काशिच्चिति गानि निमिषमु मा
येकमै नञेळुकोकुण्टे यान (ओ)
१०. नी कंटे दोरकुना निरुपम गात्र प-
राकेल श्री त्यागराजुनि मित्र (ओ)

" OH RĀMA OH RĀMA OMKĀRADHĀMA " (Ārabhi)

Oh Rāma! The abode of Pranava! Give me your love. I have become a laughing stock of one and all. How am I to bear this any longer? Oh Lord of Gods! What benefit do you derive by harassing me? You are my only hope and I have reposed my entire faith in you. I have shaped myself to suit you alone. This is perfect truth. So, protect me immediately. Oh Lord! I have no other saviour in the world. If you forget me or reject me, where is the place for me to go and what then is the use of this life?

What concern have I with others ? If you withhold your grace, is it good ? If your heart takes kindly to me, the joy that I derive is yours. If you are compassionate towards me, the happiness that I get thereby belongs again, to you. I have not desired anything for myself. When my thought and speech are always of you, why is your mind not moved ? Whatever I have, whether water or milk, I have reserved only for you. I have found in you my good and gracious God: I shall never cease to desire you even for a minute: I insistently implore you to bless me with realisation of identity with you. Can anybody have one greater than you ? Why this indifference ?

वराळि - पाहि रमारमण - आदि

अ.

पाहि रमारमण माम्
पाहि सद्गुणगण हरे राम

(पा)

च.

१. चिन्तमान नीदु करुण इछु
मन्त रादु हरे राम

(पा)

२. एन्तनि सैरिन्तु ने
नेमनि वेगिन्तु हरे राम

(पा)

३. चेति मल्लेपूवु गुं
ड्राति कोर्व बोदु हरे राम

(पा)

४. दोस पण्डु केट्टु राम
तोच्चु निनुपकट्टु हरे राम

(पा)

५. अहह चिल्लककून ब्र-
झाल्लमुनकु तयुन हरे राम

(पा)

६. तल्लि तंङ्गि ओव कुण्टे
तनयुनि वेदोव हरे राम (पा)
७. देव देव वेन्न कत्ति-
देव्व कोरुं कोनुन हरे राम (पा)
८. राजवर्य शरण त्याग-
राज विनुत चरण हरे राम (पा)

" PĀHI RAMĀ RAMANA " (Varāli)

Protect me, Rāma ! If one gives up meditating on you, even a grain of your grace will not be available to him: How long am I to suffer and how long to bear it ? A jasmine flower on the hand cannot withstand a stone ? A cucumber fruit cannot bear an iron belt. Could a poor parrot be assailed with a Brahmāstra ? If parents abandon a son, what other way is open to him ? Can butter stand a sword-blow ? Oh Rāma, my refuge !

वराळि - श्री राम जयराम चापु

अ.

श्री राम जयराम श्रितजन रिपुभीम
श्रृङ्गारगुणधाम ओ राम (श्री)

ब.

१. चृचिनवारिकि चुलकनगा तोच न-
नेचुट किक न्यायमा ओराम (श्री)
२. दुर्जन भूयिष्ठमुन दगिलिन ने-
सज्जनु डेटुलौदुनो ओ राम (श्री)

३. येदारि बोयिन नादारि कडुमु
वादाडेदरु गानि ओ राम (श्री)
४. कलिमानवुळ वेरिंचलमुन तत्वमु
तेलियलेरु सुम्मी ओ राम (श्री)
५. तामराकु नीरु विधमु प्रपञ्चमु
तत्वमु गादु सुमी ओ राम (श्री)
६. ने नोक टेच्चिन नी मनसु वेरगुट
के नेरुमो तेलिय ओ राम (श्री)
७. गळ मुंडलमीद दगुळ कोळ बट्ट
मकुन दीयवशमा ओ राम (श्री)
८. अचुग भवमुन तगुळकोळ मदि
वचुना नी वट्टकु ओ राम (श्री)
९. अहिराज शयन नीकनुचु जेसिन पनु-
लहितमुग दोचेना ओ राम (श्री)
१०. महिजरीति नन्नु मन्निच्चिन नीदु
महिम केमि तकुन ओ राम (श्री)
११. बागुग सततमु नी गुणमुख बरुकु
त्यागराजविनुत ओ राम (श्री)

" SRĪ RĀMA JAYA RĀMA " (Varāli)

Oh Srī Rāma, constantly praised by Tyāgarāja for your virtues! Is it fair on your part to harass me still so that I may be slighted by every onlooker? How can I, who have been caught among the wicked, become good and pious?

They cross my way whichever direction I go and enter into vain disputations with me. People of this Kali age cannot know the truth on account of their mad attachment to

things. The Universe is unsteady like the drop of water on a lotus leaf and is not the reality. I do not know what offence I have committed that, when my mind goes one way, yours goes in another direction. Is it possible for one to take out, easily and at once, a cloth laid over thorny bushes? Will the mind, that has firmly entangled itself in Samsāra, easily break off and go towards you? Have the services done by me for your sake been taken by you as unpleasant? If you forgive me, as Sītā would, would it detract from your glory in any way?

केदारगौळ - 'ओ जगन्नाथा' - आदि

- प. ओ जगन्नाथा यनि ने बिलचिते नोयनि रारादा (ओ)
- झ. राजीव नयन - राकेन्दु वदन
राजिह्लु सीता - रमणि हृत्सदन (ओ)
- च. १. इदिवेळ गादु - यिक ताळ बोदु
मदिनि नीवेगानि मरि गतिछेदु (ओ)
२. इरवोन्दराक - यिङ्क पराका
दोर नीवेयनि - तोपिक गाक (ओ)
३. लालिञ्चु राजा - रविकोटि तेजा
लोलावतार पा - लित त्यागराज (ओ)

" OH JAGANNĀTHĀ " (Kēdāragowla)

When I call for you, as the Lord of the Universe, can't you respond and come to me? This is not the time (to test me); I cannot bear it any longer. My mind is filled with

you, and I have no other refuge. Are you still hesitating to come to me gracefully, when I regard you as my supreme Lord ? Pray, treat me with affection.

नीलम्बरी — 'नीकेदयराक' — त्रिपुट

प. नीकेदयराक ने जेयु पनुलेल्ल - नेरवेरुना ? राम (नी)

अ. एकोपिचक नेनु नीक्कु ज्ञानि
केलागु सुखमिच्चने ओ राघव ! (नी)

च. १. मनसु नित्वनि वारु माया जाल्लु जेसि
मरि मुक्ति गोननौने ?
कनु सौज्ञकु रानि कान्तनु बलिमिनि
गरमिड वरुमौने ? ओ राघव ! (नी)

२. वाडुक लेनि विद्यल चेत सभलो न
वादिच्च बोनौने ?
वाडि विन्नमाट मदिनि नित्य लेनि
सरसुनि वितमौने ? ओ राघव ! (नी)

३. मेप्पुलकै बहु धर्ममु जेसिन
मिगुल ब्रोव तगुने
तप्पुमाटलु गाडु, तारक नाम ! श्री
त्यागराजुनि पैनि ; ओ राघव ! (नी)

" NĪKĒ DAYA RĀKA " (Nīlāmbarī)

Oh ! Rāghava ! Will my actions ever meet with success, if you yourself do not bless them with your grace ?

Will a Jñāni who does not merge himself in the Lord, but retains the sense of 'I' and 'Thou' attain happiness ?

Will it be possible for those, who cannot control their mind, to attain salvation by mere trickery (Māyā) ?

Can one win a woman by force, who does not yield to the delicate and amorous indications of the eyes ?

Can a man hold a disputation in an assembly on a subject with which he has little acquaintance ?

Will it be the way of a cultured person, not to retain in his own mind (without taking action thereon) things he had heard from tale-bearers ?

Any number of charitable acts done by a person merely for the sake of advertisement will not serve to protect him.

These are not incorrect statements, Oh Great Redeemer !

चन्द्रज्योति - 'शशिवदन भक्त' - आदि

प.

शशिवदन भक्त जनावन शङ्कर ! नेताळगलना (श)

अ.

पश्चितीनमन्दे मुनि यागमुन नी
बाहु पराक्रममु नेरुगना ? राक्क (श)

च.

दिन दिन मौपासन जपतप
ध्यान मनु यागमु वेळ मनसुन बुद्धिन
धनदम्भुनि तोडनु मारी चुनि
पनि चेरचिन या त्यागराजार्चित (श)

" SASIVADANA BHAKTA " (Chandra Jyōti)

Can I bear this ? Do I not know that even at your tender age, you protected Viswāmitra's Yāga with the prowess of your arms ? You counteracted the work of the Mārīcha of exceeding vanity which showed itself in the mind every day at the time of the performance of the sacrifice called Aupāsana, Japa, Tapas, and Dhyāna.

वनस्पति — 'परियाचकमा' — रूपकम्

प.

परियाचकमा माट ? पदिगुरिलो बोगडिनदि (प)

झ.

वेरपु ननुमानम्बुना-वेसनम्बुन नेगोरि,
शरणागतरक्षक ; निनु — संततमुनु शरणनग (प)

झ.

ओकमुनिकै द्रौपदि, द्वा-रकनिलया ! शरणनग,
ओकमाटकु विभीषणुदु और्वैलेक शरणनग,
सकलेश्वर ! प्रह्लादुडु - जालिचे शरणनग,
हितकरुण्डै ब्रोचितिवे, त्यागराजुनि माट (प)

" PARIYĀCHAKAMĀ MĀTA " (Vanaspati)

Oh Protector of refugees ! Oh Lord of the Universe !
Have you taken in fun all that Tyāgarāja had been saying in public in his constant appeals to you for refuge, made in true faith, out of fear, doubt and grief ?

You had protected with love Draupadī when she had to stand a sage's test, Vibhīshana when he could not bear the one word of his brother, Prahlāda when he appealed for refuge.

वनावलि - 'अपराधमुलनु' - आदि

प.

अपराधमुलनु नोर्व समयमु कृपजूडमु घनमैनना (अ)

See above page 258

" APARĀDHAMULANU " (Vanāvali)

See above page 259

तोडि -- 'दाचुको वलेना' - झम्प

प.

दाचुकोवलेना ? दाशरथी ! नीदु दय (दा)

अ.

चूचूवारल्लोन - चुलकने ननु जूजि (दा)

च.

१. कनिकरमु कांतपै गलिगि मुद्दिड वेळ'
जनकज नामाट समयमनि पल्लिकन (दा)

२. करगि पदमुलनु ब्राल-गनि करुण सेयुबेळ
भरतुडेंतो ननु भच्छुडनि पल्लिकते (दा)

३. नेममुन परिचर्य नेपुन बोगडुवेळ
सौमित्रि, त्यागराजुनि माट पल्लिकन (दा)

" DĀCHUKŌ VALENĀ " (Tōdi)

Why should you withhold your mercy from me, and treat me lightly in the presence of those around me even after Sītā had spoken to you about me at the propitious time of your fondling her with kisses, even after Bharata had spoken to you highly of my devotion while he was lovingly

laying his head at your feet and you were compassionately treating him, and even after Lakshmana mentioned about me while serving you with austerities and praising you sincerely ?

	देवक्रिया - 'नाटि माट मरचितिवो' - आदि	
प.	नाटि माट मरचितिवो ओ राम ! चिन्न	(ना)
अ.	माटि माटिकि नापै मन्न जेयुचु येटिकि योचन यी भाग्यमु नोदनु	(ना)
च.	तरुणल बागु नर्तनमुल जूचु वेळ ; चरणमुलनु गनि ने करगुचु सेविम्प भरतुनि करचामरमुनु निलपुचु करुणनु त्यागराजवरदुडानि पल्लिन	(ना)

" NĀTI MĀTA MARACHITIVŌ " (Devakriyā)

" Why are you frequently worried about my forgiving you? All this prosperity (of mine) is yours." Have you forgotten these words of assurance lovingly given to me, before in my young days? When you were enjoying the exquisite dances of youthful women, you noticed me standing entranced at the darsanam of your blessed feet, stopped Bharata from waving the flywhisk, lest it should hide your view, and declared to Bharata that you contemplated granting boons to Tyāgarāja. Have you forgotten these words also ?

छायानाट - 'इदि समयमुरा' - आदि

प.

इदि समयमुरा इनकुल तिलक ! (इ)

अ.

विदलितकलिदुमैद ! गज गमन
मोदट बलिकनदि निजमुग जेय (इ)

च.

कलि पुरुषुड नाटकमुनु गट्ट
दलचिनाड्ड ; श्री त्यागराजनुत !
खलमतमुलने यागमुलकु मे -
कलुग नरुल जेसि ; नी दयजूड (इ)

" IDI SAMAYAMURĀ " (Chāyā Nāṭa)

This is just the time for you to carry out truly the promise you originally made to me. Kalipurusha has arranged for a drama in which human beings will be sacrificed at the altar of evil faiths, as goats in yāgas. It is now the time for you to manifest your grace.

कीारवणि - 'कलिंगि युंटे गदा' - आदि

प.

कलिंगि युंटे गदा गरुणु ? कामितफलदायक ! (क)

See above pages 254—255

" KALIGI YUNTEGADĀ " (Kīravāṇī)

See above page 255

ईशमनोहरी -- 'श्री जानकी मनोहर' -- देशादि

प.

श्री जानकी मनोहर ! श्री राघव ! हरि ! (श्री)

अ.

ना जालिनि नीवे देलिसि-नम्राननु डौटकेमि कारणमु ? (श्री)

च.

ने सैयु दुष्कर्म देवत-नी सन्निधिनि निल्व सागेनो ?
नी सेव निल्व देलरा ? नीरजाक्ष ! त्यागराजसन्नुत (श्री)

"SRĪ JĀNAKĪ MANŌHARA " (Īsa Manōharī)

Oh Rāghava ! Knowing fully my troubles, why is it that you keep away your face from me ? Have all the misdeeds done by me taken the form of a Devata and stood before you (hiding you) ? Why should my service to you cease ?

दर्बोरु -- 'अपराधमुल' -- झम्प

प.

अपराधमुलमान्नि - आदु कोवय्य (अ)

अ.

कृप जूचि ओचिते - कीर्ति कलदिक नीकु (अ)

च.

१. अत्यन्तमत्सर मदान्धुडै सज्जनुल
नित्यकर्ममुलवले निन्दितु कोन्न ना (अ)

२. चूचुव/रलकेदुट सोक्कि जपिनुडनैति
योर्विच नीपादयुगल ध्यानमुळेनि ना (अ)

३. छैणजनुलनु गूडि वीगाडितिनि गानि
प्राणहित गुणकथल बल्कलेनैति ना (अ)

४. शरणु जोच्चिन नन्न कण्णिच वे राम
वरत्यागराजनुत वशमुगादिक नाकु (अ)

" APARĀDHAMULA " (Darbār)

Pray, forgive me for my offences and come to my rescue. It will add to your glory if you treat me with mercy and protect me. Infatuated with arrogance I have indulged in abusing good men, almost as a routine of life. Without true devotion to your holy feet, I have made a show to on-lookers that I am a pious man doing japam. I have associated myself with chaff of men and indulged in wild gossip with them and have consequently become incapacitated to speak about your exhilarating glory.

I have taken refuge in thee. Have mercy on me. I can no longer bear this.

वराळि — ' भवसन्नुत ' — आदि

प.

भवसन्नुत ! नादघमेंतघनीभवमो ? (भ)

झ.

भवनीरयितारक ! सुगुण ! ना क-
भयमिध्यनु तोवनंदुकाळज (भ)

च.

१. पापहरण ! श्रीरघुवर ! मधुरा-
लाप ! दीनजन धन पावन ! नी
प्राप्तु गळुग गोरि दोरकनि परि
तापमु गनि मनसु करगनंदुकु (भ)

२. करुणाकर ! नीचरणसु झिलनु
वरनारिग जेसिनदि पाकनु
शरमसुरुनि गाचेने, नीकु ना
दुरितमुलनु बोगोडि ब्रोचुडकु (भ)

३. इवविषमुन नुड्ड ननुञ्चि
 यौवन गर्वमु मिचिन नरुछ
 नद्वगानु रोसमेल रादो ?
 येव्वरि तोडनु विन्नविंतुनु रादनि (भ)
४. ईजन्ममुननु मोसबोकनु
 नी जपमुलकु विघातमैन भव-
 व्याजमु लेल्लनु रोसिन त्याग-
 राजुनि पैनि दयरांनुडु (भ)

" BHAVASANNUTA " (Varāli)

How hard must have been my sin that you have not been moved at all to protect me, in spite of my pitiable condition caused by my failure to secure the long desired personal contact with you. You are the destroyer of all sins. You are the repository of mercy. Your foot has turned a stone into a living woman, your arrow has saved an Asura. But, for you not to drive away my sins, they must have been really hard. I wonder why you are not roused by indignation when you see me thus subjected to derision by men full of pride of youth. To whom am I to complain of your indifferent attitude? I have not run my life to waste. I have carefully discarded all those factors of Samsāra, which are detrimental to my practice of devotion to you. Still that your compassion is not made available to me must be due to my sins being hard.

अटण - 'ए पापमु जेसितिरा' - त्रिपुट

प.

ए पापमु जेसितिरा ? राम नी -
 के पादैनदयराडु ने

(ने)

अ.

नी पादमुल्लु गन मोर लिळिते
नी पाटुन विनि विननडुंडुकु ने (ने)

च.

१. नाद रूपुडवनि विनि ने, ध्री
नाथ निनु नम्मितिनि ;
नाद पुरमुन नुंडियु न-
नादरिचक यूर कुंडुकु ने (ने)

२. गारविं प दयरादा ? पाळु
गाह मोमु जूपरादा ?
यूर कुंडुकु मरियादा ? ना
दूर ? देल्लु वारेव्वरलेरा (ने)

३. एंडुकनुचु सैरिन्तु रा ? राम !
मुंडु वेनुक तोचदुरा ;
मुन्दर निलिचि पळुकरा ; ना-
यंडु नीकु ईवरकु मरपुरा (ने)

४. कन्नवारिनि वेडिनाता ? ना-
यन्न ! निन्नाडु कोन्नाता ?
निन्नु नम्मिन वाडनु गाना ? मुनि
सन्नत कपटमुल्लि नातोना (ने)

५. विनत्र य इन कुल धनमा ! राम !
निन्नु नम्मिं इक दुरितमा ! भु-
वनमुन नीकिदि धनमा ? नी
मनसिडवेंटि दनुचु देल्लुपुमा (ने)

६. सदयुडै इंक पराका ? ना-
हृदय वासुडु नीवे गाक ;
इदि बुळि यनुचु देल्लु लेक, नाडु
मोदल्लु गानु यूर कुन्नावु गाक (ने)

७. राजशेखर सनुताङ्ग ! त्याग-
 राज हृदब्ज सुभृङ्ग !
 राजित करुणापाङ्ग ! रति-
 राज जनक ! पातङ्घातपतङ्ग

(ने)

" Ē PĀPAMU " (Atāna)

What sin have I committed for not getting from you even a little of your grace? On my part I am plaintively praying for *darsan* of your holy feet, but you on your part remain indifferent, as though you were hearing and not hearing my appeal.

I have reposed my faith in you, Oh Lord of Lakshmī, hearing that you are none but the embodiment of Nāda. What sin have I committed that you should not condescend to bless me, though living in Nādapura, the place of Panchanadapura?

Are you not moved by compassion to bless me? Would you not show me your blooming and enchanting face? Does it become you to remain indifferent? Am I a condemned person? Is there none to plead with you on my behalf?

How long am I to bear this? I am at my wits' end, not able to discern the past or the future. Pray, appear before me and speak to me. You have been so long forgetful of me.

Have I been imploring all and sundry? Have I ever abused you? Am I not one relying on you? Are you to show all your deceitful ways towards me?

Is one, who trusts in you, to suffer from sin still ?
Does it redound to the credit of your race ? Pray let me
know your mind.

Should one who is all-merciful be so indifferent in my
case ? Though being the sole indweller of my heart, you
have not been showing me that this is the right course for
me to take, but have been keeping quiet from the beginning.

You are the honey-bee of the lotus heart of Tyāgarāja.
You are the destroyer of sins.

गौळिपन्तु - ' तेर तीयग ' आदि

प.

तेर तीयग रादा ? छोनि,
तिरुपति वेंकटरमण ! मत्सरमनु (ते)

See above pages 88—89

" TĒRA TĪYAGA RĀDĀ " (Gowlipantu)

See above pages 89—90

जयन्तश्री - ' मरुगेलरा ' - देशादि

प.

मरुगेलरा ? ओराघव ! (म)

अ.

मरुगेल ? चराचररूप ! परा-
स्वरा ! सूर्यसुधाकरलोचन ! (म)

च.

भस्त्रि नीवुनुत्तु नन्तरङ्गमुन
 दिन्नगा वेदकि तेलिसिक्कोटिनय्य
 निन्नैगानि मदि नेन्नजाल नोहल
 नन्नू ओववय्या, त्यागराजनुत (म)

" MARUGĒLARA " (Jayantasrī)

Oh, the Supreme ! Why hide thyself ? Oh Rāghava !
 I have learnt and realised that you are everything in this
 world: I do not think in my mind of any one but you.
 Pray protect me.

वृन्दावनसारङ्ग - ' कमलसकुल ' - देशादि

प.

कमलासकुल कलशाब्जि चन्द्र !
 काववय्य ननु, करुणा समुद्र ! (क)

अ.

कमलाकलत्र ! कौसल्या सुपुत्र
 कमनीय गात्र ! कामारि मित्र ! (क)

च.

मुनुदासुल ओचिन्देळ चाल
 विनि नीचरणाश्रितु डैतिनय्य ;
 कनिकरम्बुन नाकभय मिय्यवय्य ;
 वनजलोचन श्री त्यागराजविनुत ! (क)

" KAMALĀPTA KULA " (Brindāvanasāraṅga)

Oh Ocean of Mercy ! Save me ! I have heard much
 of your having protected your devotees in the past and
 have sought refuge in your holy feet. Pray, give me
 endearingly your protection.

- दर्बार - 'मुन्दु वेनुक' - आदि
- प. मुन्दु वेनुक यिरुपक्कल दोडै
मुरखर हर ! रारा (सु)
- अ. एन्दुगान नी यंदमुवळे, रघु-
नन्दना ! वेगमे रारा (सु)
- च. १. चण्डभास्कर कुलाब्धि चन्द्र ! को-
दण्ड पाणियै रारा ;
अण्ड गोछुसु सौमित्रि सहितुडै
यमित पराक्रम रारा (सु)
२. ओ गजरक्षक ; ओ राजकुमार !
ओंकारसदन ! रारा ;
भागवत प्रिय ! बागब्रोववय्य
त्यागराजनुत ! रारा (सु)

" MUNDU VENUKA " (Darbār)

Come, protecting me in front, rear and the two sides,
Oh Destroyer of Rākshasas like Mura and Khara ! I
cannot get the like of your beauty anywhere. Come quick !
Come with bow in hand. Come, you of immeasurable
prowess, along with Laksmana, your close follower. Oh
Saviour of Gajendra ! Oh the abode of Pranava, Oh
beloved of devotees ! Come and protect me well.

- हरिक्रमभोजि - 'दिनमणि वंश' - आदि
- प. दिनमणि वंश तिलक ! लावण्य ! दीन शरण्य ! (दि)

अ.

मनविनि बागुग मदिनि दलंचुचु
चनचुन नेछु चालु गाजाळु

(दि)

च.

शर्वे विनुत ननु संरक्षिचु
गर्वमु येल गाचुवा रेवरे ?
निर्विकार गुण ! निर्मल करधृत
पवंत ! त्यागराज सर्वस्वमौ

(दि)

" DINAMANI VAMSA " (Harikāmbōji)

Oh refuge of the meek ! Pray, give your best consideration to my appeal and protect me with affection. That will do and will also be appropriate. Why this pride in the matter of protecting me ? Who else is there to do it ? You are everything to Tyāgarāja.

छायातरङ्गिणी - ' कृप जूचुटकु ' - आदि

प.

कृप जूचुटकु वेलरा राम !

(क)

अ.

अपराधमुल नोर्वे वशमा ?

यन बोकवे ; सरिवारललो

(क)

च.

परमार्थमौ मार्ग मेरुगह

प्रभुबुलेल नीच सेवकुलुर ;

परलोक भय मेन्त गामह ;

वर त्यागराज हृत्सदन !

(क)

" KRIPA JŪCHUTAKU " (Chāyātarangini)

Rāma ! This is just the time for you to show mercy. Don't say amidst my equals :—"Is it possible to forgive you

for your wrongs ?" There are in the world people who do not know the path of Truth and people who do mean service without the least fear of the other world:

नारायणी - 'राम नीवेगानि' - आदि

प.

राम ! नीवेगानि ननु - रक्षिषुवा रेव्वरे ? (रा)

अ.

सोमसूर्यलोचन ! सुन्दरवदन श्री (रा)

च.

१. तातवचनपाल ! पुरुहूताद्य मरप.रि -
जात ! सौमित्रितो सीतारमणितो वेलसिन (रा)

२. धराधराभशरीर भावज सुकु-
मार ! साकेत पुर विहार ; नञ्जेळुकोर (रा)

३. नागशयन मुनि याग पालन ! भक्त -
भागधेय ! पावन त्यागराजसन्नुत ! (रा)

" RĀMA NĪVĒGĀNI " (Nārāyaṇī)

Oh Rāma ! Besides you, who is there to protect me ?
Oh keeper of the father's promise, bless me !

मोहन - 'भवनुत ना' - आदि

प.

भवनुत ना हृदयमुन रसिपुमु - बडलिक दीर (भ)

अ.

भव तारक नातो बहु बलिकन बडलिक दीरकमळ सं (भ)

व.

१. पवनसुत प्रिय ! तनकै दिरिगिन बडलिक दीर
भवनमु जेरिननु वेरपिच्चिन बडलिक दीर कमल सं (भ)
२. वरमगु नैवेद्यमुलनु जेयनि - बडलिक दीर
परवलेक सरिपोयिनट्टाडिन - बडलिक दीर कमल सं (भ)
३. प्रबल जेसि ननु ब्रोचेदवनुकोन्न - बडलिक दीर
प्रभुवु नीवु त्यागराजुनिकि बडलिक दीर कमल सं (भ)

" BHAVANUTA " (Mōhanam)

Oh Srī Rāma, adored by Siva ! Cheer up my heart to relieve me of my fatigue !

Oh Redeemer, adored by Brahma ! Cheer me up by fulfilling your oft repeated assurance of protection !

Oh beloved of Ānjaneya ! Cheer me up to remove the fatigue of my having wandered in quest of you !

Oh Lord ! Cheer me up to remove the mental agony (caused by your sudden disappearance) after having come to my house !

Oh Srī Rāma ! Cheer me up to remove the feeling of mortification at not having been able to make suitable offerings to you.

Oh Lord ! Cheer me up to give relief to my mind which had compromised itself much to suit the surrounding conditions without running away from them.

Oh Lord ! Cheer me up by fulfilling my long-cherished hope that you would protect me as proclaimed to the world:

देवगान्धारी - 'क्षीरसागर' - आदि

प.

क्षीरसागर शयन ! नन्नु चिन्तल बेट्ट बलेना ? राम ! (क्षी)

अ.

बारण राजुनु ब्रोवुनु वेगमे
वच्चिनदि विन्नानुरा ; राम ! (क्षी)

च.

नारीमणिकि जीर लिच्चिनदि नाडे ने विन्नानुरा ;
धीरुडौ रामदासुनि बन्धमु-दीच्चिनदि विन्नानुरा ;
नीर जक्षिकै नीरवि दाटिन नीकीर्तिनि विन्नानुरा
तारकनाम ! त्यागराजनुत ! दयतो नेलुकोर ; राम ! (क्षी)

" KSHĪRASĀGARA " (Dēvagāndhārī)

Lord reposing on the milk-ocean !

Oh ! Should you subject me to worries ! I have heard of your having promptly and swiftly come to protect Gajēndra. I have long ago heard of your having blessed Draupadi with sarees. I have also heard of your having released from bondage the firm Rāmadās. I have heard further of your fame in having crossed the ocean for the sake of Sitā. Oh Lord of redeeming name ! Protect me with mercy.

अठण - 'एल नीदयरादु' - आदि

प.

एल नीदयरादु ? पराकु जेसेदवेल ? समयमु गादु (ए)

अ.

बाल ! कनकमय चेल ! सुजनपरि-
पाल ! श्रीरमालोल ! विधुतशर-

जाल ! शुभद ! करुणालवाल ! घन-
नील ! नव्यवनमालिकाभरण !

(ए)

च.

१. रारा देवादिदेव !
रारा महानुभाव !
रारा राजीवनेत्रा !
रघुवरपुत्रा !
सारतरसुधापूरहृदय परि-
वारजलधिगंभीर ! दनुजसं-
हार ! दशरथकुमार ! बुधजन वि-
हार ! सकलश्रुतिसार ! नाहुपै

(ए)

२. राजाधिराजा ! मुनि-
पूजितपाद ! रवि-
राजलोचन ! शरण्या !
अति लावण्य !
राजधरनुत ! विराजतुरग ! सुर-
राजवंदित पदाऽजजनक ! दिन-
राजकोटि समतेज ! दनुज गज -
राज निचय मृगराज ! जलजमुख !

(ए)

३. यागरक्षण !
परमभागवतचित्त !
योगीन्द्रसुहृद्भाषित !
आद्यन्तरहित !
नागशयन ! वरनागवरद ! पु-
न्नागसुमधर ! सदाघमोचन ! स-
दागतिज धृतपदागमान्तचर !
रागरहित ! श्रीत्यागराजनुत !

(ए)

ĒLA NĪDAYA " (Ātāna)

Why do I not get your grace ? Why this indifference ?
This is not the time for such attitude. Come, Oh Supreme
Lord !

शूलिनी — ' प्राणनाथ बिरान ' देशादि

प.

प्राणनाथ ! बिरान ब्रोववे (प्रा)

अ.

वेणुगानमुचे बदियारु-वेळ गोपिकल बालिचियेळ (प्रा)

च.

वेन्न मीगडल वेड्क मीरगनु

कन्न पिन्नबांड् गड्डु निचि

तिन्नगा वेलयु दिव्यरूपसा !

चिन्नि कृष्ण ! दयजेसि त्यागराज (प्रा)

" PRĀNANĀTA BIRĀNA " (Sūlini)

Oh Lord of my soul, come quick and protect me !
Have you not similarly blessed sixteen thousand Gopies
with the melody of your flute ? You have also, as the
lovely boy Krishna of divine beauty graciously fed all the
young boys that had the fortune to come your way, with
butter, cream etc., in a sporting manner.

वराळि - ' मरकतमणिवर्णा ' - आदि

प.

मरकतमणिवर्णा ! राम ! नन्नु

मरवक, नायन्न

(म)

झ.

परमपुरुषा ! विन्न ब्रोवुमु. दे-

वर ! शरणनु कोन्न

(म)

च.

वरभक्तसुपर्णवाहन ! करुणारसपूर्ण !

घरणितनयकुन्न त्रेमरसमु त्यागराजु कीयन्न ?

(म)

" MARAKATA MANIVARNA " (Varāli)

Oh My beloved brother! The bright emerald-hued Rāma! Pray, do not forget me. Bless me soon: I have taken refuge in thee.

Vouchsafe to me the affection and love which Sītā bore for you.

सावेरी - ' जे जे सीताराम् ' - चापु

प.

जे जे सीताराम् - जे जे रघुराम्

(जे)

च.

१. जे जे सीताराम् जे जे रघुराम्

जे जे कल्याणसुन्दरकाव्य राम्

(जे)

२. शरणागतवत्सल्यगमसार

परमपुरुष नम्रिमितिनि मनसार

(जे)

३. परिपूर्णकारुण्यपारावार
सुरमुनिजन योगिगण परिवार (जे)
४. काववे ननु सच्चिदानन्द घनमा
नावंटि दीनुनि ओचुट घनमा (जे)
५. निशिचरहरण धराधिप ! राका -
शशिमुख नापै नी किन्त पराका (जे)
६. नीवे दैवमनि नेरनम्मिनानु
देव नीदु नाममे नम्मिनानु (जे)
७. नी मर्म मेरुग ब्रह्मादुल वशमा
रामचन्द्र निजदास स्ववशमा (जे)
८. अजमुख पावन ! नित्य ! अगराजा-
त्मजपतिनुत ! पालितत्यागराज (जे)

" JĒ JĒ SĪTĀ RĀM " (Sāvērī)

Hail Oh Sītārāma! Hail Oh auspicious, beautiful and merciful Rāma! I have sincerely believed in you: Pray, protect me! Is it a great thing for you to save a helpless one like myself? Should you be so indifferent to me? I have firmly believed that you are the God and have solely relied on your holy name: Is it possible even for Brahma and other gods to know the truth behind you, Oh Rāma, who are, however, within reach of true devotees!

कापि - 'पाहि मां श्री रामचन्द्र' - झन्प

प.

पाहि मां श्री रामचन्द्र - पाहि मां श्री राम (पा)

च.

१. अकरतो पादमुल्लु - मूर्च्छित - येळ पराकु (पा)

२. दिङ्गु नीवै युण्डगानु - ग्रङ्गुन वेड्डकोन्नानु (पा)

३. मङ्गुवतो राम नीवु - येङ्गुव जेसि ननु ओवु (पा)

४. चङ्गुनि नीमुहु मोमु - ओङ्गु सारि कनुपिम्पुमु (पा)

५. अङ्गिटनु नेलकोन्न निन्नु मिचिन वारेवरन्न (पा)

६. चिन्ननाडे यनुसरिङ्गु कोन्नवाडनु ननु पालिङ्गु (पा)

७. पन्नगभूषणुड चाल - निन्नु कोनियाडु नी वेळ (पा)

८. मन्नग जेसि येळवय्या आपन्नरक्षक रामय्य (पा)

९. पन्नग श्री त्यागराजसन्नुत भास्करतेज (पा)

“ PĀHI MĀM SRĪ RĀMACHANDRA ” (Kāpi)

Protect me, Oh Rāmachandra! I have earnestly taken refuge at your feet: Why this indifference? You are the only saviour; and I have been praying to you. Affectionately lift me up and bless me: Show me your enchanting face once. You are immanent in all: Who is there to surpass you? From my early days. I have been seeking you; protect me. I have always been praising you: Forgive and protect me! Oh Protector of the distressed!

शङ्कराभरणम् — 'रमारमण रारा' — आदि

प.

रमारमण रारा ओ (र)

च.

१. समान मेवै विनुमा नामनविनि
तमासु बोगड तरमा यहिपतिकिनि (र)

२. बुधाद्यवन दशरथार्भक मनो-
रथं बोसगु सुमरथाई सद्गुण (र)

३. मुखाब्ज मुनु शतमुखारि जूपु स-
मुखान गोळुत दुर्मुखासुरहरण (र)

४. कलार्थभूष सकलार्थ शशधर-
कलाधर विनुत विकलार्ति सम्हार (र)

५. रणादिशूर शरणागत त्वच्च-
रणम् भवतारणम्बु जेसुनु (र)

६. बिरान ब्रोवग रादा श्री मद-
गराजधर त्यागराजसन्नुत (र)

" RĀMA RAMANA " (Sankarābharanam)

Come, Oh Rāma, Come ! Who is there to equal you ?
Listen to my appeal: Can even Ādisesha adequately praise
your glory ? Pray, fulfil my heart's desire and show me
your enchanting face ! I shall stand by you and serve you

Your holy feet will enable me to cross the ocean of
Samsāra. Can't you bless me promptly ?

असावेरी — ‘दशरथनन्दन’ — आदि

प.

दशरथनन्दन दानवमर्दन दयया मां पाहि (र)

प.

१. चालुनु माया जालमु चेय
जालनु तोयजालया राय ! (द)

२. मनसुन नारीमणुलनु गोरि
जनुलतो जेरि जेप्प नीदरि (द)

३. धनिकुनि नेंचि तनुवुनु वेंचि
वनितलग्गांचि वदरुडु पोंचि (द)

४. ने परदेसि नेर्पुनगासि
वापवे डसि पावनु जेसि (द)

५. सर्वमु नीवु सारेकु रावु
गर्वमुलु लेवु प्रक्कन ब्रौवु (द)

६. वलचिति, नीलवर्ण ! सुशील !
चलमिक्क नेल ? स्वामि नेताळ (द)

७. सागरशयन सारसनयन
त्यागराजावन तारकसुगुण (द)

“ DASARATHA NANDANA ” (Āsāvērī)

Oh Dasaratha Nandana ! Protect me, with your grace
Enough of this trickery. With my heart drawn to women, I
go about freely preaching your path: I try to propitiate the
rich to maintain my body in comfort. I cast wistful eyes on
women and indulge in back-biting.

I am a forlorn creature ; pray, come near me, redeem
me and sanctify me.

You are everything. You never come. I have dropped my haughtiness. Quickly protect me. I love you. Why do you hesitate ? I cannot bear, Oh Lord !

सावेरी — 'श्री राम राम राम' — आदि

प.

श्री राम राम राम-सीताहज्जलधिसोम (श्री)

च.

१. नी पादमुल भक्ति निण्डारुग नोसगि
कापाडु ; ना पाव सेपाटि राम ? (श्री)

२. पलिकि कोन्नाल्लु इपुडु पल्लु कुण्डिन विडुतुना ।
कुलमर्ममुलनेल्ल दलचि ननु ब्रौवय्य (श्री)

३. पल्लुमारु निन्न पाडि पाडि वेडुकोन्नानु
कलकलमनि नातो बल्लुकवेमय्य यिपुडु (श्री)

४. लोक्कुल नेरनम्मुकोनक नी पादमु लि-
दाक नामदि नुंच क्रीकण्ट जूचेद वेमि (श्री)

५. राजशेखर देवराजभव
पूजार्ह श्री लागराजु मोर लालगिचि (श्री)

" SRĪ RĀMA RĀMA " (Sāvērī)

Oh Sītā Rāma ! Pray, listen to my appeal and vouchsafe to me deep devotion to your holy feet and protect me ! My sins are nothing to you.

You have been familiarly talking to me for sometime. If you do not do so now, will I leave you ?

Think deeply of the traditions of your race and bless me !

I have been singing your praises often and appealing to you: Why should you not converse with me in a lively manner ? Without placing my faith in the people of the world, I have installed your bleseed feet in my heart for long now. Why do you look askance at me ?

वराळि - 'पाहि परमात्म' - आदि

प.

पाहि परमात्म सततम् माम् (पा)

च.

१. राम सकल रिपुभीम मुनिम-
नोघाम त्रिजगदभिराम (पा)

२. भाग्यदायकारोग्यकर सुवै-
राग्य भक्तजनयोग्य (पा)

३. रामचन्द्र नी नाममन्दु निज
प्रेमलेनि ब्रतुकेमि (पा)

४. सन्ततम्बु तन यन्तरम्बुन नी
चिन्त लेनि बाढेन्त (पा)

५. दोरकरानि नी चरण भक्ति ये-
मरिण मानवुडसुरुढे (पा)

६. धारु बाञ्चलनु दूरुजेसि ननु
गारविष्णु वारु लेरु (पा)

७. मनसुन नोकटि वचनसुन वेर
विनयमु लाङ्गुकोनि नाना (पा)
८. बागुगानु श्री त्यागराजनुत
नागरीक ननु वेग (पा)

" PĀHI PARAMĀTMA " (Varāli)

Oh Supreme Being! Protect me always. What is the use of a life without true love for your holy name ? Of what worth is he who does not constantly turn his mind to you and meditate on you ? That man is, indeed an asura who neglects to develop devotion to your sacred feet, which is not easily obtainable. There is none else who could save me from my six internal enemies and treat me lovingly. Have I had one thing at heart and another in speech ? Is my humility only a show ?

टक्क - 'राका शशिवदन' - आदि

- प. राका शशिवदन थिँक पराका ? (रा)
- झ. नीका गुणमु कारादवनीकान्त ! करुणास्वान्त ! (रा)
- च. १. नम्मियुन्न निजदाहुलकु नम्मिकल नोषगि मरतुर ?
तम्मिकलुल नोकपारि ननु दयजूडराद ? मरियाद (रा)
२. पारिपारि निन्ननुदिगमु - कोरिकोरिन वारिनि यी-
दारि ओचित्तिवा ? मायधारि ! रार येळुकोर (रा)
३. नीवे देळ सुगोन्दु वनुचुनु-भारिचुचुनु नेनु
नीपद सेव जेसिति महानुभाव ! त्यागराजुनिपै (रा)

AMARSHA, ROSHA, ROSHOKTI

(Grievance, anger, remonstrance)

" RĀKĀ SASI VADANA " (Takka)

Are you still indifferent towards me ? That disposition
ill becomes you.

Having given assurances to your true devotees, should
you forget them ?

Should you not cast a kindly glance on me at least once
with your lotus eyes ?

Is this the way you bless those who rush to you with
ceaseless longing day after day ?

Pray come and bless me: Trusting that you yourself
will know my mind, I have been worshipping your holy
feet:

भैरवी -- ' मरियाद गादय्य ' -- देशादि
प.

मरियाद गादय्य—मनुष्यदेमय्य (म)

अ.

सरिवारिलो नन्नू चौक जेयुटेळ, श्री
हरि हरि ! नीवंटि करुणानिधिकि (म)

च.

तनवारु लन्नुलने तारतम्यमुनु
धनुडैन दाशरथिके गलदनि कीर्ति गदा ?
निनु बायनेरनि नन्नू ब्रोवकुण्डेदि ?
धनद सखुडुगु त्यागराजपूजित ! (म)

" MARIYĀDA GĀDAYYA " (Bhīravī)

It is not an act of respectability on the part of one like you, the repository of all mercy, to hold me to ridicule among my compeers. What is your reason for not protecting me ? You alone, the greet one, have the reputation of discriminating between those who are of you and others. It is not at all fair that you should forsake me who is holding fast to you.

भैरवी - 'इन्दुका बुद्धिचितिवि न' - आदि

प.

इन्दुका बुद्धिचितिवि नन्निन्दुका बुद्धिचितिवि (इं)

अ

अन्दकाड ! नन्नैल यन्तो
अलथिचि वेडुक जूचुटकुन- (निं)

च.

१. आपरात्पर रूप नादु स-
भीप जनुल चेत नापदलनु ने
ने प्रोडुनु परितापमन्दि
सीतापति नीदुपै कोपगिंच न- (निं)

२. दासपोषक सदा सदनदारा-
दिगोसुताडुल दुरासचेत का-
सास मिंचि ये दोषसु देल्लियनि
वेस धारुल सहवाससु चेय न- (निं)

३. भोगद ! आससुलम ! अगधरण भव-
रोग हरण ! श्रीत्यागराजनुत !
सोगसु कनुलतो बागुग भीरनु
बेग जूड रादा ? आगमचर ! न- (निं)

" INDUKĀ BUTTINCHITIVI " (Bhairavī)

Is it for this that you have created me—for me to toss about and for you to enjoy the fun at my expense ; to get angry with you for constantly besetting me with dangers and distress at the hands of those nearby, to develop in me unrighteous desires for property, wife and children and inordinate greed for wealth, to be insensitive to wrong, and to associate with imposters ?

Can you not glance at me soon with your beautiful eyes ?

श्री — ' युक्तमुगादु ननु ' — आदि

प.

युक्तमुगादु ननु राक्षिचक्र युष्टेदि राम ! (यु)

अ.

भक्तवत्सल ! पतितपावन ! त्रि-
शक्तियु गलिन देवुडु नीवै (यु)

च.

१. तोलि दुष्कृतमुलनणचे नी बिरु-
दिलनु दड्डुमुकोनेनो ?
पलिकि बोड्डुडनु नी कीर्तियु ने-
बागलेडु यनेनो ; मुनु-
तेलिसि तेलियनि नी दासुल ओव-
देव ! दयराननेनो ?
वेलसिन मक्तुल के नी शक्तियु
सेलवै पोयेनो देलुपुमु (यु)

२. वड्डुयुण्डु जनकात्मज बल्क-
बड्डुनेनो ? लेक-

निहुरजितुडतिकोपमुतोडनु-नीवे लयनेनो ?
 मुहु भरतु डानन्द बाष्पमुल गनुल निचेनो
 पहुन पवनसुतुड वदनि नी-
 पदमु बटुकोनेनो ? देखुपुमु

(यु)

३. चल्लनि नीभक्ति यु लेदनि विधि-
 कल्लाडकोनेनो ? ना-
 वल्ल गादनि पल्लकु
 चेलि मिक्किलि-वार्तिलाडुकोनेनो
 उल्लमुननु श्री त्यागराजु निन्नन्नुकोन मरचेनो ?
 चेलेलैन धर्मसंवर्धनि-चेरबोकुमनेनो ? देखुपुमु

(यु)

" YUKTAMUGĀDU " (Srī)

Oh ! the beloved of the devotees, redeemer of the fallen and Lord of three Saktis ! It is not proper on your part not to protect me.

Is it because your reputation for undoing the effects of past evil deeds has got shaken ?

Is it because your fame for not going back on your word has got tarnished ?

Is it because your compassion refuses to avail you now to bless your devotees, known and unknown, as of old ?

Is it because your capacity to save Bhaktas has got exhausted with the number so far saved ? Tell me.

Is it because Sitā who is always with you advised you not to respond to my prayer ?

Or is it because Lakshmana (who has conquered sleep) in a fit of anger asked you " Why worry about him ? "

Is it because your eyes got blinded with tears of joy at the sight of sweet Bharata ?

Is it because Ānjaneya, holding your feet fast, implored you not to go to my rescue ?

Is it because Brahma uttered the untruth that I have no devotion to you ?

Is it because Saraswatī protested much that it is beyond her (to commend Tyāgarāja) ?

Is it because Tyāgarāja himself forgot to keep you in his heart ?

Or is it because your sister, Pārvatī dissuaded you from associating with me ? Pray, let me know.

आभोगि — ‘ननु ब्रोव’ — देशादि .

प.

ननु ब्रोव नीकित तामसमा ?

नापै नेरमेमि बल्कुमा ? (न)

झ.

चिन्ननाडे नीचेलिमि गळुग गोरि-

चिन्तिम्प लेदा श्री राम ! (न)

च.

निजदास वरुलशु तम्मुल्लतो

नीवु बाग वुट्टगलेदा ?

गजराजरक्षक ! तनयुलनु

कनि पेंच लेदा त्यागराजनुत ! (न)

"NANNUBRÖVA" (Abhōgi)

Why tarry like this to protect me ? Pray, tell me what my faults are. From my childhood, have I not longed for your company and prayed for it ? Are you not born with brothers who are true servants and have you not begotten sons and brought them up ?

श्रीरञ्जनी — 'मारुबल्क' — आदि

प.

मारुबल्क कुन्नावेमिरा ? मा मनोरमण ! (मा)

अ.

जारचोर भजन जेसितिना ? साकेतसदन ! (मा)

च.

दूर भारमन्दु, नाहृदयारविन्दमन्दु, नेलकोन्न
दारि नेरिणि सन्त सिल्लि नट्टि त्यागराजनुत ! (मा)

"MĀRUBALKA KUNNĀVĒMIRĀ" (Sīranjanī)

How is it that you do not speak in response ? Have I sung to the praise of lewed and dishonest people ? You are everywhere - far and near - and have also taken abode in the lotus of my heart. I have now known the way and have been feeling exultant over it:

कन्नडगौळ — 'ओरजूपू जूचेदि' — आदि

प.

ओरजूपू जूचेदि न्यायमा ?

ओ रघूत्तम नी वंदि वानिकि

(ओ)

अ.

नीरजाक्ष ! सुनु नी दासुलकु-नी केटि वावुळ ? तेस्पवे (ओ)

च.

मानमिचुकैन नीकु तो वलेकपो-

थिनवैन मेमि पुण्य रूपमा !

दीनरक्षका ! श्रित मानवसं-

तान ! गान लोल ! त्यागराजनुत ! (ओ)

" ÒRAJŪPU " (Kannada Gowla)

Oh ! Foremost of the Raghus ! Is it just and proper for a saviour like you to be indifferent towards me ? Pray make clear to me what is the relationship that subsisted before, between you and your devotees. What is the reason that a sense of honour did not worry you ? You the embodiment of Punya ! the protector of the distressed, you who regard those who have taken refuge in you as your progeny, you who are ever fond of music !

दर्बीह -- 'योचना कमललोचन' -- आदि

प.

योचना ? कमललोचन ! नन्नु ब्रोव (यो)

अ.

सूचन देलियक नोहल याचन सेतु ननुचु नीकु

दोचेन ? द्युति विजितायुत विरोचन ! नन्नु ब्रोव निंक (यो)

च.

केचन निजभक्त निचय पाप दि-

सोचन गल बिरुद लेल्ल गोनि न-

जेचना ? कृतविपिनचरवराभि-

षेचन ! त्यागराज पूजित !

(ओ)

" YŌCHANĀ KAMALA LŌCHANA " (Darbār)

Why do you still hesitate to bless me ? Oh lotus-eyed One that surpasses a myriad suns in brilliance ? Have you come to understand that I am going about begging unimaginative people ? Is it to delude me that you have all this reputation of destroying the sins of all your real devotees ? You have coronated even Sugrīva, a monkey.

केदारगौळ -- ' करुणाजलधी ' -- चापु

प.

करुणाजलधी ! दाशरथे !

कमनीयसुगुणनिधी !

(क)

अ.

तरुणारुणा निभचरणा !

(अ) सुरमदहरणाश्रितजनशरणाद्भुतगुण

(क)

च

१. मनविनि विनक योचन जेसिते
ने विननय्य ; श्री राम ! ओ परम पा-
वन ! तारकनाम ! सुगुणधाम !
जनकतनयावन ! चतुर्मुख-
जनक ! जनक वचन सुपरिपा-
लनमु जेसिन वनजलोचन !
सनकनुत ! माधनमु नीवे

(क)

२. सुरमुनिवरनुत ! सरसमुतो नव्व
करुणिचिते नीदु तेंड्रि सोम्मु
वेरवक बोनेरदु एन्दुकुवाडु ?
हरिगणाधिप परिचरागम-
चर ! परात्परा तरमुगादिक
चरण भक्ति वितरण मोसगनु
तरुणमिदि, श्रीकर ! धराधिप !

(क)

३. धन मदमुन नुण्ड-मनुजुल नैनु या-
 चन सेयग लेनुरा ; त्यागराज-
 विनुत ! वृणासागर ! समीर-
 तनय सेवित ! धनदनुत ! स-
 ज्ञनमनोहर घनरवस्वर !
 मनसु चाला विनदुरा यी
 तनुवु नीदनि विनुति जेसेद

(क)

" KARUNĀJALADHĪ " (Kēdāra Gowla)

Oh ! Ocean of compassion ! If without listening to my appeal you continue to be hesitating, I cannot put up with it. Oh lotus-eyed Lord who kept well his father's word, you are my wealth. You will not lose your patrimony if you deign to show your mercy to me. Why this disputation ? It is not in my power to bear this any longer. This is the time for you to vouchsafe to me devotion to your holy feet. I cannot beg of people who are infatuated with wealth. My mind is getting turbulent. I appeal to you as this body (of mine) is yours.

सुरटि -- ' राम दैवमा ' -- रूपकम्

प.

राम दैवमा ! राग-राग लोभमा ? (रा)

ख.

मोसु जूप्पुमा ; जगन्मोहनकरमा ! (रा)

च.

१. दोंग जाडलेल इल्लु बङ्गारायना ?
 रङ्गडा विभीषणुनिकि पङ्गनाम मिडिनरीति (रा)

२. वेन्न दामुजिचि गोपि कन्य मुखमुन
 तिलग नलन्दिनट्टु दीनरक्षका सीता- (रा)

३. नेपुं जूपुमा यङ्गलपुं बापुमा
ओपुं गल्लु त्यागराजु ओकपारि शरणंटे (रा)

" RĀMA DAIVAMA " (Surati)

Oh! Lord Rāma! Are you gradually becoming miserly? Pray, show me your world-enchanting face.

Why all these deceitful ways? Has your house become a golden one thereby? You are treating me even as Ranganātha duped Vibhīshana and even as you yourself smeared the Gopies' faces with butter after eating it. Show your skill and remove my distress. I am patient and remain a refugee of yours. Oh Redeemer of the fallen!

बङ्गाळ — 'साक्षि लेदनुचु' — देशादि

प.

साक्षि लेदनुचु साधिम्पके ;
सत्त्वसन्ध सङ्गुक्त पालक ! (सा)

अ.

वीक्षकादुल्लेख नव्वरा ? जग-
त्साक्षिवंश नीरधिपूर्णचन्द्र ! (सा)

च.

शक्ति नीयेडा निण्डारु लेदा परा-
शक्ति ब्रोव लेदा ? विषयमन्दु वि-
रक्ति गरुगु श्री त्यागराजु निज-
भक्ति नीवेरुग लेवा ? मानवुल (सा)

" SĀKSHI LĒDANUCHU " (Bangāla)

Oh you of truthful word, the protector of devotees do not try to establish that there were no human witnesses (to your declaration that you will protect all those who take refuge in you). You who belong to the Race of the

Sun, who is the witness of the whole Universe. If you do so, will not onlookers laugh at you ?

Have you not got abundant prowess ? Is not Parāśakti Herself under your protection ?

Is it not possible for you to know the genuine devotion of Tyāgarāja who has renounced all sense-enjoyments ?

उमाभरणम् - 'निज मर्ममुल्लु' - आदि

प.

निज मर्ममुल्लु देलिसिन वारिनि
नी वल्यिंचे देमोको ?

(नि)

भ.

अज, गजरक्षक, गज चर्माम्ब-
रादि गौण भेदमुल लील गल्ग जेसिन नी

(नि)

च.

श्रुति शास्त्र पुराण विवादि ष-
ष्मत् निष्ठुल नाम परादुल
क्षिति पतुलङ्कुमतुल्लगा जेसिन
क्षेम त्यागराजनुत ! श्री मनोहर ! नी

(नि)

" NIJAMARMAMULANU " (Umābhāranam)

Oh Rāma ! Why should you harass even those who know the real Truth, viz. that it is you that have created the various minor divine manifestations and set up lilas appropriate to each of them, that it is you that have created the followers of six systems of faith, based upon Vedas' Sāstras and Purānas, those whose creed is to seek salvation through the recital of your Name and Kings on earth, and that it is you who have made also all these deluded men:

शंकराभरणम् - 'एमि नेरमु' - आदि

प.

एमि नेरमु नन्नु ब्रोव ? येन्त भारमु नावळ ? (ए)

अ.

सामजराज वरडुडनि मुनुल
सत्कीर्ति गलग केदा ? नापै (ए)

व.

दीनबन्धुनु, देवदेवुड स-
मान घनुडनि धर्मात्मुडनुनु
ज्ञानधनुल्ल गुणगानमु सेय बि-
रान जूडवु त्यागराजार्चित नापै (ए)

" ĒMINĒRAMU " (Sankarābharanam)

What guilt of mine prevents you from coming to my protection quickly and do you feel any great burden on my account ? Have you not had the reputation of having saved Gajendra ? Men of knowledge have sung in praise of your high qualities that you are the friend of the distressed, the God of all Gods, the incomparable Great one and Dharmātma:

शङ्कराभरणम् - 'एन्दुकु पेद्ल वले' - देशादि

प.

एन्दुकु पेद्ल वले बुद्धि यीयसु ?
एन्दु बोदुनय्य रामय्य ! (ए)

अ.

अन्दरिवले दाटिदाटि वदरिति ;
अन्दरानि पण्डाये गदरा (ए)

च.

वेदशास्त्र तत्त्वार्थमुल्ल देलिसि
भेद रहित वेदान्तमुनु देलिसि

नादं विद्य मर्मम्बुलनु देलिसि

नाथ ! त्यागराजनुत ! निजमुग

(ए)

" ENTUKU PEDDALAVALE " (Sankarābharanamu)

Why don't you bless me with the real wisdom such as the great ones have as the result of their knowledge of the Vedas, of Śāstras, of their inner meaning, of non-differentiating Vedānta and of the secrets of Nāda Vidyā ? Where am I to go ? I have been crying aloud restlessly like common folk, but the fruit is still beyond my reach.

शङ्कराभरणमु - ' एदुट निलिचिते ' - आदि

प.

एदुट निलिचिते नीदुसोम्मुलेमि वोवुरा

(ए)

अ.

नुदुटि व्रातगानि मट्टुमीरनु

नातरमा ? तेलिसि मोसबोदुना ?

(ए)

च.

१. सरासरिग जूतुरा ? नादुयव-

सराल देलियुमु, वरालडुग जा-

लरा, सकलदेवराय ! मनवि वि-

नरा ; अघहरा ! सुन्दराकार ! ना

(ये)

२. विदेहजा रमण ! देव ! ब्रोवग

निदे समय ! मन्यदेवतल वे-

डदे, मनसु तेलियदेमि ? राघव !

इदेटि शौर्यमु पदेपदे ना

(ये)

३. तरान दोरकनि पराकु नायेड-

नु, राम ! जेसिते सुरासुल्ल मे-

तुरा ? इपुडु ई हरामि तनमे-

लरा भक्त त्यागराजनुत ! ना

(ये)

" EDUTA NILĪCHITĒ " (Sankarābharanam)

If you come and stand before me, will you lose all your wealth ? Is it possible for me to transgress my fate ? Should I, knowing this, (sit quiet and) be deceived ?

Why do you weigh the pros and cons ? You must know my situation. I cannot ask for boons. Consider my prayer: This is the time to bless me: I cannot pray to other gods. How is it that you do not know my mind ? Why this wanton obduracy again and again ? This indifference towards me cannot find a precedent in the annals of your race, and Suras and Asuras will not applaud you for it. Why this intractability on your part now ?

कोलहलम् - 'मदिलोनयोचना' - देशादि

प.

मदिलोल योचन बुद्धलेदा
महाराज राजेश्वरा-

(म)

See above pages 211—212

" MADILONA YŌCHANA " (Kōlāhālam)

Oh ! King of Kings ! Has not the question of protecting me come up for consideration in your mind ? I have always regarded your Rāma Avatār (role) as the best of your ten avatārs: Probably, Sītā during her conversation with you did not ask you to do your utmost for me. What impression did my crying make in your mind ? Protect me.

शङ्कराभरणम् - 'वल्लगादनक' - रूपकम्

प.

वल्लगादनक, सीतावल्लभ ! ब्रुवुना (व)

अ.

(नी) वल्लगाटि भक्तचरितमेळ प्रायनेलरा ? (व)

च.

स्तम्भमुननु तरु मरुगुननु, डिम्बुडै यशोदयोडिनि
 दम्बुडैन मुकुन्दुनि-डासि मरुगुचु
 सम्भविधि युगयुगमुन ; सरस ! त्यागराजविनुत
 कुम्भरेचक विडुलनु-गोरि ब्रोचिनावु, ना (व)

" VALLAGĀDANAKA " (Sankarābharanam)

Do not say that it is not possible for you to protect me. Why has the history of the Bhaktas of old been written ? In every Yuga, there have been instances of such happenings: Concealed in the pillar (in the case of Prahlāda,) hidden behind the tree (in the case of Sugrīva), and lying in the lap of Yasoda as a baby (in the case of the dandy Muchukunda), you have been saving them all and also several yogis.

देवगान्धारि - 'नामोरालकिम्प' - रूपकम्

प.

ना मोरालकिम्प वेमि ? श्री राम ! (ना)

अ.

नी महिमलु विनि विनि ने-नेन्तो नेरनम्मिति (ना)

च.

१. ओकवनचरु डलनाडु सहोदर बाधलु दा-
 लक मोरलिड ब्रोचितिवि तनकु सुग्रीवमु गादा ? (ना)
२. ओक निशिचरु डन्नमाट लोर्वक शरणनगा
 शुक् वचनमुलणु नाडु पल्लुकुलसि विभीषणमा ? (ना)
३. पूसलु गूर्चिन यटुवले बूनि भर्जिचग
 आसलु गल त्यागराजु दासुडनुनु देलिसि (ना)

"NĀMORĀLAKIMPAVĒMI" (Dēvagāndhāri)

Why do you not listen to my plaintive appeal though you know me to be your devotee, ardently worshipping you, without a gap, like beads closely strung together, and having no other desire ? Having heard of your great glories, I have absolutely relied on you. When a monkey, unable to bear the torment of his brother, took refuge in you, you gave him protection ; if it was due to the fact that he had a fine neck (Sugrīva), do not I also have a similar claim (I have a fine voice) ?

When a Rākshasa sought your refuge unable to put up with the rebukes of his brother, you gave him protection. If it was due to the fact that he had command of sweet words (like those of a parrot), are my words fearful (Vibhīshanamā) ?

आरमि	-	‘चाला कल्ललडु’	-	आदि
प.		चाला कल्ललडुकोन्न-सौख्य मेमिरा ?		(चा)
अ.		कालमु बोनु माट निछुचुनु, कल्याणराम ! नातो		(चा)
च.		तल्लिदंदि नेनुण्ड-तक्किन भयमेल यनि पल्लुमारु नी वेन्तो बासल्ल जेसि इललो सरिवारल्लो-यन्तो ब्रोचुचुण्डि पे- इलतो बल्लिक मेप्पिचि त्यागराजुनितो		(चा)

"CHĀLA KALLALĀDU" (Ārabhi)

Of what pleasure is it to you to speak untruth to me ? Time may pass ; but words spoken will remain for ever. You have given me words of assurance several times that,

as you are my father and mother, I need not have any fear whatsoever ; you have shown me special grace among my compeers in the world and have commended me to great ones.

अठाण - ' अट्ट बलुकुदु ' - आदि

प.

अट्ट बलुकुदु विट्ट बलुकुदु

बंदुकेमि सेतुराम P नी

(व)

अ.

तोट्ल नर्मळुल नूतुतु ; मरि मरि

तोचिनट्टु गिल्लुदुतु ; श्रीराम ! नी

(व)

च.

जीवुल सिद्धिचग नेर्तुवु, चिरं-

जीवुलगा जेयनेर्तुवुरा ;

भाबमेरिगि ब्रोतुवु, सङ्गक्त-

भागधेय ! श्रीत्यागराजविनुत

(अ)

" ATTA BALKUDU " (Atāna)

Oh! Rāma! You are capable of saying one thing at one time and another thing at another time. What can I do under these conditions ? You will rock the baby in the cradle and also pinch it as you like. You know how to punish persons and how to make them immortal also.

You bless them, taking due consideration of their true intention.

शुद्धसावेरि - ' नीकेवरि बोधन ' - आदि

प.

नी केवरि बोधन ?

(नी)

अ.

साकेत राम ! सन्मुनि स्तोम

(नी)

च.

कलकलमनि नातो बल्लु कुन्नाचु
तलपु वेरैनदि, त्यागराजविनुत ? (नी)

" NĪKEVARI BŌDHANA " (Suddha Sāvēri)

Who has instigated you ? You do not freely talk to me ;
your mind has changed.

बेगड	-	‘तनवारि तनमु’	देशादि
प.		तनवारि तनमु लेदा ? तारकाधिपानन ! वादा ?	(त)
अ.		इनवंश राजुलकीगुणमु-लेन्नडैन गलदा नादुपै	(त)
च.		१. पेर पेर बिल्विहारमुख प्रेम मीर मीरोसग लेदा ? नादुपै	(त)
		२. अलनाडु यन्न मारगिंचु वेळ बल्लु वानरुल्ल पंक्तिनुच्च लेदा ?	(त)
		३. राम ! राम !! राम !!! रच्चसैयकवे तामसम्बु लेल ? त्यागराजनुत !	(त)

" TANAVĀRI TANAMU " (Bēgada)

Have you no special consideration for me as being your
own ? Can we ever find such a trait in the kings of the
Solar Race ? Have you not voluntarily called your devoted
servants and made presents to them of necklaces ? Have
you not given monkeys the honour of your company while
taking food ? Pray do not annoy me and delay your
blessing ?

पन्तुवराळि - 'एन्नाळ्ळु' - चापु

प.

एन्नाळ्ळु यूरके युन्दुवो जूता-
मेवरडिगेडुवारु लेरा श्री राम ! (ए)

झ.

कोन्नाळ्ळु साकेतपुरमेल लेदा ?
कोरिके मुनुलकु गोनसाग लेदा ? (ए)

च.

सति माटल नालर्किचि सङ्गुक्त
कोट्टुल संरक्षिचग लेदा ?
मतिमन्नुल ब्रोचु मतमु मादनलेदा ?
सततमु श्री त्यागराजनुत ! नम्मग लेदा ? (ए)

" ENNĀLLU ŪRAKĒ " (Pantuvārāli)

Let us see how¹ long you are going to be silent. Is there none to question you ? Did you not reign over the city of Sāketa for some time ? Did you not fulfil the desire of the sages ?

Did you not, at the instance of your wife, protect innumerable devotees ? Have you not declared that it was your firm resolve to vouch salvation to the wise.

Have I not reposed implicit faith in it ?

पूर्वकल्याणि - 'परिपूर्ण काम' -- रूपकम्

प.

परिपूर्ण काम ! भावमुन भरचि नामा ? (प)

झ.

परम कारुणिकोत्तम भव जीवनज भवार्चित (प)

च.

साकेताधिप नीमुख सरसीरुहमुनु जूपि !
साकेडु मदि लेदेटि-सवरण ? राम ?

ईकलि ननुसरिचिन हीनजाति मर्त्युल
चीकाकु बडग तरमे श्री करत्यागराजनुत !

(प)

" PARIPŪRNA KĀMA " (Pūrvakalyānī)

Oh the most merciful one ! Have we ceased to keep you in our mind ? It does not look that you have the mind to give us your Darsan and protect us. What equity is this ? Is it possible to bear the annoyance caused by low class human beings who are votaries of Kālī ?

हमीरुकल्याणि - ' नी दासानु ' - देशादि

प.

नी दासानु दासुड-ननि पेरे येमि फलमु ? (नी)

अ.

पेद साधुलन्दु नीकु-ब्रेमलेक बोये (नी)

च.

१. सरिबारिलो ननु-चौक जेसितिबिगानि
करुणिम्प लेक नीदु-कर्ममनेदवु गानि (नी)

२. रोसमु लेशमु लेदाये-रुचिरवाक्कुळ पोये
दासुल ब्रोचितिवट-सागराजु यिललो (नी)

" NĪDĀSĀNU DĀSU " (Hamīr Kalyānī)

No doubt I am known well as the humblest of your devotees ; but of what good is it ?

You have no love for the poor and the holy:

You have slighted me among my compeers: While not showing me your grace, you callously dispose of me by attributing my difficulties to my Karma.

Have you not in the least any feeling of indignation ? All sweet words have abandoned you. Still they say that you protected devotees in the past.

अमीरकल्याणि - 'मानमु लेदा' - आदि

प.

मानमु लेदा ? तनवाडनि-यभिमानमु लेदा ? (मा)

अ.

गानमुरा नीवले निर्मोहिनि
गानरुचि देलियु कुशलवजनक (मा)

च.

मी समुखमुन रवि तनयुडु निनु
बासलु बल्कग रोसमुतो सि-
हासनाधिपति जेसिन नीकु
दासुडैन त्यागराज कराचित ! (मा)

" MĀNAMU LĒDA " (Amīr Kalyānī)

Have you no self-respect ? Have you no interest in your own people ? Such a one like you devoid of attachment can hardly be seen ; you are the father of Kusa and Lava, and me who has taste for music ! When Sugrīva spoke to you taunting words, you, with a sense of wounded dignity, made him a king, you who are worshipped by your servant Tyāgarāja !

अठाण - 'अनुपम गुणांबुधि' - झम्प

प.

अनुपम गुणांबुधि यनि निन्नु नेरनम्मि
यनुसरिचिन वाडनैति (अ)

अ.

मुनुपकथे युन्नाबु ; मनुपती ! ब्रासि मे-
मनुप माकेवरु विनुमादयरानि (अ)

च.

१. जनक जामातवै जनकजामातवै
जनक जालमु चाल्लु चाल्लु, हरे ! (सा,
२. कनकाटधर नल्लु कनकपट मेल ?
तनु कनक पठनमु सेतुगानि बूनि (अ)

३. कललोनु नीवे सकललोक नाथ को-
कल्लु लोकुवगनिच्चि गाचिनदि विनि (अ)
४. राजकुल कलशाब्धि राज ! सुरपाल !
गज रजारक्षक ! त्यागराजविनुत (अ)

" ANUPAMA GUNAMBUDHI " (Atana)

I have placed my entire faith in you and followed you believing that you are a matchless repository of all good qualities. But you do not lift me up even a little and show your grace: Tell me, pray, through whom should I make my application:

You are the son-in-law of Janaka ; do not be inert and unmoving like your mother-in-law, the earth. Enough of your trickery: Why this duplicity ? Without seeing you in person, I have been doing my prayers. I am, no doubt, seeing you in my dreams, Oh Lord of the Universe ! I have heard of your having protected Droupadi by an endless supply of sarees:

	हुसेनि	—	‘ राम राम राम ’	रूपकम्
प.				
च.			राम राम राम सीतारमण पापहरण	(रा)
१.			चेन्तराक युण्डुदेवरि चेलिमि निण्डु कलिमि	(रा)
२.			मनमे चेदमनुचु यित मदमा कामदमा	(रा)
३.			ननु विना गति यव्वरनुचु नगवो लेक बिशुवो	(रा)
४.			शशिमुख नन्नेचुनदि-यशमा नादुवशमा	(रा)
५.			करुण जूतुननुचु बल्क-करुवा ओवबरुवा	(रा)
६.			रामायनि मोरलिड मदि-रदा देवराय	(रा)
७.			इन्नि विन्नपमुलकु मदि-यिनुमा माट विनुमा	(रा)

८. लेमि देल्प पेद् लेक्क-लेरा नीदु पोरा (रा)
 ९. उण्डिननु निन्नु बोलि-युन्दुरे आडुकोन्दुरे (रा)
 १०. भळि भळि तनकर्म मॅत-बलमो लेक चलमो (रा)
 ११. बलचि पाडि यिन्त बल्कवलेना ताळ गलना (रा)
 १२. इल रक्षण सेयलेनि कुलमाव्याकुलमा (रा)
 १३. वशमुगादु त्यागराजवरद कुन्दसुरद (रा)

" RĀMA RĀMA RĀMA SĪTĀ " (Husēni)

Oh Rāma! Which friends' dissuasion is this that you are not coming near me? Whose unbounded solicitude is it? Do you so unduly gloat that you have put me to torments? Do you feel joy and pride that there is no other saviour than yourself?

Does it redound to your credit that you should harass me? Can I bear it? Why this famine of words, disabling you even from giving an assurance that you will bless me with your grace? Or is it a burden for you to do so? While I am crying for you, is not your mind moved? Is your heart made of iron that it remains unmoved by all my appeals? Pray, listen to me.

Are there not great souls to represent to you my forlorn condition? Even if they are, are they of the same mould like you? Or do they treat my case callously as a child's play?

Is all this due to my karma or your hesitance?

Having affectionately sung your praises, should I have in the end to say all these things?

Are you born of a race which is incapable of protecting people? Are you worried over it?

I cannot stand this.

केदारगौळ — ' धर्मात्म नन्निपुडु ' — शम्प

प.

धर्मात्म नन्निपुडु दय जूडवे यन
मर्ममुन बळुकुनदि मच्चिदो (घ)

प.

१. पतितपावनुडनि बाग पेरे नौकु
मतिलेक युण्डुनदि मच्चिदो (घ)

२. गतिलेनि ननु नीवु गाववे यंति स-
म्मतिलेक युण्डुनदि मच्चिदो (घ)

३. निनु जूड पदिवेल कनुलु कावलेमंदि
मनुपक युण्डुनदि मच्चिदो (घ)

४. एभिनेरनु पादमे मिशुल गतियंति
नामीद तेपमेजुट मच्चिदो (घ)

५. नीडु मायलचेत निधूरमेल म-
म्माडु कोकनु युण्ड मच्चिदो (घ)

६. नाटि वचनमुल्ल नयमु चेयवे यंति
माटाडकुण्डुनदि मच्चिदो (घ)

७. राजनुत श्री त्यागराजरक्षक श्रितस-
माज ननु मरचुनदि मच्चिदो राम (घ)

" DHARMĀTMA " (Kedāra Gowla)

While I am appealing to you as a Dharmātmā, is it right for you to reply dubiously ?

Having earned the reputation of being the redeemer of the fallen, is it good on your part not to duly realise its implication ?

When I seek your protection as a forlorn one, is it proper for you to be unfavourably disposed ?

When I am eagerly desiring to have ten thousand eyes to see and enjoy your glorious form, is it right on your part that you should mortify me by denying it ? I am guileless and have sought refuge in your blessed feet. Is it fair that you should find fault with me ?

Why vex me with your trickery ? Is it fair that you should not come to my succour ?

I appealed to you to make good your past promises ; is it proper that you should keep silent ? Is it fair that you should forget me ?

नाट कुरङ्गि — ‘कुवलयदल नयन’ — आदि

प.

कुवलय दल नयन ब्रोववे कुन्दकुट्मल रदन (कु)

च.

१. ममत भिच्चि नीदु पैनि
मरुळ कोन्न ने नेन्दुबोदु (कु)
२. कमनीयाननमुनु दलचुचु
करणि नित्त्व जूडवेटि गुणमु (कु)
३. मनसु देलिसि नीवु ननु
मरवि मरव नट्छन्नावु (कु)
४. महिलो कलिभयमो रावु
महिमलेनि दैवमा नीवु (कु)
५. देव शिरोमणि नी वनुचुनु
येवेळ मदिनि बाडुचुण्टि (कु)
६. अन्य मतमु लेहग श्री रा-
जन्य भजन जेसिति मदिकरण (कु)
७. नेनु भुविनि मानि नीवु गुण
हीनुडुवुचु पेस रादो यनि (कु)

८. बुद्धि नोसगु त्यागराजुनि

वह निलिचि पूजगोनमु बाग

(कु)

" KUALAYA DALA NAYANA " (Nātakuranji)

Oh Lotus-eyed one! Protect me. I have been passionately loving you. Where am I to go? I stand meditating on your bewitching face and pining; but you won't look at me. What virtue is this? Though knowing my mind well, you have forgotten me, but still you pretend to be remembering me. Is it due to fear of Kali (this iron age) that you don't come down to the Earth? Or is it that you are a God devoid of glory? I have been singing constantly with all my heart that you are supreme among Devas, I do not know other religions. I have done Bhajana with a pining heart. I have positively given up the world (and if you don't show your grace to me) will you not earn the bad name of being meritless? Give me wisdom, stand by Tyāgarāj and accept his worship.

नागगान्धारि

-

‘ओ राम राम’

चापु

प.

ओ राम राम सर्वोन्नत नीकिपु

डोरवन्नन येररा घृणाकर

(ओ)

अ.

वेदशिरमुल्लेख-नादरणतो नी

वे देवमनि नम्मग नम्मिति

(ओ)

च.

१. पेहलैनवारि योहने सत्यमु

कहनि नम्मितिनि सम्मतिनि

(ओ)

२. बन्धु रत्नमा दया-सिन्धु नीवनि सत्य

सन्धुडु वनुकोण्टिनि रमंडिनि

(ओ)

३. भरतु चर्य सह-चरुनितो निष्ठास
गरशुचु बलिकितिवे-काचितिवे (ओ)
४. सतिमादुलु सदा-गबिजुचे विनि स-
म्मतिनि गौगिलिद्धिन शुभानन (ओ)
५. मुनु भक्तकोदुलु-गोनियाड नीवु
वारल ब्रोचिनदि लेदा भरियाद (ओ)
६. ई जगतिनि त्यागराजुनि ब्रोचुट
की जाल मिक् ताळनु नीवेळनु (ओ)

" OH RĀMA RĀMA " (Nāga Gāndhārī)

Oh Supreme One! Repository of Mercy! Why this deceit ? As the Vedas in all solemnity proclaim their belief that you alone are God, I placed my faith in you. Contacting with the wise, I have come to believe in Truth heartily. I realise that you are the most precious of relations, that you are the ocean of mercy and that you are an unfailing upholder of Truth.

You were immensely moved in narrating to Lakshmana, the glorious life of Bharata whom you blessed ; you derived considerable delight in hearing about Sītā from Hanumān and even embraced him for it ; you have blessed several devotees in response to their prayers.

Still, there is this delay on your part to protect Tyāgarāja. I cannot bear this. Is it fair ?

तोडि — 'चेसिनदेळ ' — आदि
प,
चेसिनदेळ मरचितिवो ? ओ राम राम (जे)
अ,
आसकोन्नट्टि नन्नलुंनुचुटकु, मुनु (जे)

च.

१. आळु नीकैन भक्तु रालनुचु, नाडु
पाळुमालक रविवाळुनि चेलिमियु (जे)
२. भाषतप्पक विभीषणुनि कोरकादि--
शेषुटयु तम्मुनि बोधिच्चमनि राजु (जे)
३. रामा ! श्री त्यागराज प्रेमावतार ! सीता-
भाममाटळु देल्प, भीमांजनेय ब्रह्म (जे)

" CHĒSINADELLA " (Tōdi)

Oh! Incarnation of Love! You have made me-one who is passionately devoted to you--restlessly tossing. Have you forgotten all that you did (to your devotees) before? Have you forgotten how you unhesitatingly made friends with a Vānara, Sugrīva for the sake of your wife, Sītā--your loving Bhakta (Devotee);

how you counselled your brother Lakshmana to afford protection to Vibhīshana and how true to your word you fulfilled the promise made to Vibhīshana to make him the king of Lankā ;

how you conferred on Ānjaneya, who brought you Sītā's message, Brahma Pattam (Kingdom of Brahma) ?

तोडि - ' एन्दुकु दयरादुरा ' - त्रिपुट

प.

एन्दुकु दयरादुरा ? श्री रामचन्द्र ! मी (कें)

अ.

संदडियनि मरचित्तो ? विन्दुलेवो ? मी (कें)

च.

१. तीरनि भवनीरवि यारडि सैरिम्प
नेरक भयमोद्दा, पंकजपत्र

नीरविधि नल्लाडग-जूजि चूचि,
नीरदाभ शरीर ! निरुपमशूर ! नी (कैं)

२. सारेकु दुर्विषय सागर मनुमविंचु
वारि चेलिमि जेयनेरक, मेनु,
श्री राम ! संगमाये, निट्टि ननु जूचि,
नीरजदलनयन ! निर्मलापघन ! नी (कैं)

३. जागेल ? यिदि समयमुगाडु ; चेसिन
नेगति बलुकवय्य श्रीराम ! नी-
वेगानि दरिलेदय्य ; वीनशरण्य !
ल्यागराजविनुत ! तारकचरित ! नी (कैं)

“ ENDUKU DAYARĀDURĀ ” (Tōdi)

Oh! Prop of the helpless! Why does not your grace flow to me ?

Have you forgotten me in the bustle of your glory and splendour ? Or, are you not here ?

You must have seen me time and again restlessly tossed about like a drop of water on a lotus leaf, frightened by utter inability to bear the pangs of endless Samsāra.

You must have also seen me reduced to half my size, struggling to avoid the friendship of those always addicted to vicious sense-enjoyments:

This is not the time for delaying. If given up by you, say where is the other refuge for me: I see no other way for salvation.

घण्टा - ‘ गारविं प रादा ’ -- रूपकम्
प.

गारविं प रादा ? गरुडगमन वादा ! ननु (गा)

अ.

श्रीरमा मनोहरा ! श्रितहृदयविहारा !

चेर रावदेमिरा ? श्रीरघुवरधीरा (गा)

ब.

१. पेरुकैन लेदा ? पिलचिन रारादा ? सरि-
वारलाड लेदा ? विनि वरद ! करुण रादा ?
मारुबल्क वादा ? मुम्मारु नम्मलेदा ? (गा)

२. तनयुडाडुमाट तल्लिदंडुलकदि याट गादा ?
निनुबाडिन पाट विनि नीमुडु नोट नेमन-
बलदे यिच्छोट माधव यिक तेरचाटा ? (गा)

३. रुक लोसगि कोन्न सति रूपुमु लेट्टुन्न,
श्रीकर गुणमुन्न चेलिचेलिभि वीडरन्न, प-
राकु नीकु मुन्न त्यागराजविनुता ! भिन्न ! (गा)

" GĀRAVIMPA RĀDA " (Ghantā)

Could you not show some regard to me? Why don't you come to me when I call you? Should you not respond even as a formality? Am I not taunted by my own compeers? Knowing that, are you not moved by compassion? Is your response a matter to be disputed about? Have I not fixed my faith unshakably in you? Does not the babble of the child delight the parents? At this stage could you not say something (in appreciation) with your charming voice in regard to my songs on you? Is a screen to stand between us? A wife purchased for money, however beautiful she may be, cannot have such a lasting relationship with the husband as one who has been chosen for her virtues. I am afraid your indifference is getting chronic.

आभेरि — ‘नगु मोमु गनलेनि’ -- आदि

प.

नगुमोमु गन लेनि नाजालि देलिसि

नन्नु ब्रोवग राद ! श्री रघुवर ! नी (न)

झ.

नगराजधर ! नीदु परिचाद लेल्ल

ओगिबोधन जेसेडुवारलु गारे ? यिटुलुडुदुरे ? नी (न)

च.

खगराजु नी यानति विनि वेग चनलेडो ?

गगनानि किलकु बहु दूरं बनिनाडो ?

जगमेले परमात्म ! येवरि तो ने मोरलिडुडु ?

वगचूपकु ताल्लु नन्नल्ल कोरा त्यागराजनुत ! (न)

“ NAGUMŌMU GANALĒNI ” (Ābhēri)

Can you not realize the distress I am undergoing for not having been privileged to see your smiling face, and bless me ? Your attendants, who regularly put you in mind of what you have to do, are not at all likely to be partial and interested. Have they forgotten their duty ? Does not Garuda obey your orders and act promptly ? Or does he say that the Earth is too far for him from Vaikuntam ? Oh Lord of the whole Universe ! To whom am I to appeal ? No more cunningness ! I cannot stand it. Come and bless me.

भैरवी

—

‘श्री रघुवर’

आदि

प.

श्री रघुवर ! सुगुणालय ! (राम)

सरसिज लोचन विरोचनाभ ! (श्री)

झ.

तरानलेनि पराकु लेटिकि ?

विरान ननु ब्रोवगरादा ? वादा ? (श्री)

च.

१. कमलाहित नत कमलाहितधर !
ममत देलिसि ननु मन्निच रादा ? (श्री)
२. कनिकरमुन ननु कनिकरमुन निडि !
चनचुन ओक मनविनि बल्कगरादा ? (श्री)
३. आगममूल ! अवनिजलोल !
वेगमे तेलुसुको त्यागराजार्चित ! (श्री)

" SRĪ RAGHUVARA " (Bhairavī)

Oh Raghuvara! Why this indifference which is quite foreign to your race ? Why should you not bless me ? Why this disputation ?

You have by your side Mother Sitā (to commend me to you): Why should you not understand my heart's desire and forgive me for my sins and failings and take me by the hand for protection ?

कापि — 'अन्यायमु' — आदि

अ.

अन्यायमु सेयकुरा, राम ! न-
बन्नुनिग जूडकुरा ; नायेड, रामा ! (अ)

अ.

एन्नो तप्पुल्ल गलवारिनि, रा-
जन्य ! नीवु ब्रोचिनावु गनुक्कु (अ)

अ.

जडभरतुड्ड जिक्क शिशुवु नेत्ति बडलिक दीर्चिग लेदा ?
कडलिनि मुनिगिनि गिरिनोक-कूर्ममु गापाडग लेदा ?
पुडमिनि पाण्डव द्रोहिनि धर्मपुत्रुड्ड ब्रोवग लेदा ?
नडिमि प्रायमुन त्यागराजनुत !
नापूर्वजु बाध दीर्ष लेननि ? (अ)

" ANYĀYAMU SĒYAKURĀ " (Kāpi)

Oh! Rāma! Pray, do not be unfair to me, treating me as a stranger. Oh best of Kings! You have forgiven many people who have done innumerable misdeeds. Did not Jadabharata take pity on the youngling of a deer and remove its distress? Did not a tortoise save a mountain from sinking into the ocean? Did not Dharmarāj go to the rescue of Duryōdhana who was treacherous to Pāndavas? Do not say that it will not be possible for you to protect me in my middle age from the troubles and tortures of my elder brother.

दर्बोर - 'राम ! लोभमेल' - आदि

प.

राम ! लोभमेल ननु-रक्षितु पटल नी कित, श्री (रा)

अ.

सोमार्कलोचन ! सुगुण !

सुत्रामादुल्लेख नन्वरा ? (रा)

च.

१. शरणनु कोल काका-सुरनि रावणुनि सो-

दरुनि ब्रोव लेद सरगुन करिनि गाचिन श्री (रा)

२. गतिलेनि वैळ द्रौ-पदि वेगमे, कृष्णा ! यन,

यति प्रेमतो वैचेसिन मति नेडेन्दुबोयनो (रा)

३. डेगकै मेनोसड्डु राघवान्वयम्बुन

बाग जन्मिंचिन लागराजनुत ! श्री (रा)

" RĀMA LŌBHĀ MĒLA " (Durbār)

Srī Rāma! the protector of Gajendra! and who took birth in the race of one who gave up his body for the sake of a hawk!

Why this want of compassion in the matter of protecting me ? Will not the Devas laugh at this ? Have you not blessed Kākāśura and Vibhīshana who sought your refuge ? How has the mentality, which prompted you so lovingly to respond and go to the rescue of Draupadī who prayed to Krishna in a moment of distress and despondency, deserted you now ?

Will not Indra and other Gods laugh at this ?

	काम्भोजि	—	‘मरिमरि’	—	आदि
प.					
	मरिमरि निन्ने मोरलिङ नी मनसुन दयराडु				(म)
अ.					
	करिमोरविनि सरगुन चन नीकु				
	गारण मेमि ? सर्वान्तर्यामि !				(म)
च.					
	करुणतो ध्रुवुनिकेदुट निलिचन कथ विज्ञानय्य ;				
	सुररिपु तनयुनिकै नरमृगमौ-सूचन लेमय्य ?				
	मरचि युन्न वनचरुनि ब्रोचिन-महिम देल्लुपवय्य				
	धरनु वेल्लु त्यागराज सन्नत !				
	तरमुगा दिक् ने विननय्य				(म)

"MARI MARI NINNĒ " (Kāmbhōji)

Oh All Pervading one ! Though I have been incessantly crying out for you, your mind has not been moved by mercy. What was the reason for your rushing to the rescue of Gajandra on the bare hearing of appeal ? I have heard of the story of your having presented yourself before Dhruva with all love. What was the secret of your having taken the form of Narasimha for the sake of Prahlāda, the son of the

Enemy of Devas ? Pray, tell me of the glory of your having blessed Sugrīva who had been guilty of having forgotten the promises he had made.

It is not possible for me to bear this neglect any more. I shall not hereafter listen (to any reason for such attitude).

नारायणगौळ - 'इङ्का दय राकुण्टे' - आदि

प.

इङ्का दय राकुण्टे एन्तनि सैरिन्तुरा (इं)

च.

१. आर्क्षिचिन नन्नेल भडुगडुगुकु रावेल
वासिग सीतालोल वरदेशिक परिपाल (इं)
२. एन्तनि तालुकोन्दुरा-इकनैमनु राकुन्दुरा
इन्तटिकिनि बागन्दुरा-येवरिनि वेडुकोन्दुरा (इं)
३. निर्जरवश्लिक लेरा-नीसरिवारय्यदरा
दुर्जन जलदसमीर-दोर नीवति युण्डेदरा (इं)
४. नयननिन्दितसरोज नगधर श्री रघुराज
भयहर भक्तसमाज पालितत्यागराज (इं)

" INKA DAYA RĀKUNTĒ " (Nārāyana Gowla)

If I do not get your grace even now, how can I bear it ? When I am so passionately longing for you, why don't you come frequently to protect me ? Why not now at least ? After all, is this treatment of me becoming of you ? To whom can I appeal ? Are there no Devas here ? But will they be equal to you ? I am convinced that you are the Lord. Srī Raghu Rāja ! You are the destroyer of all fear.

मोहन - 'एवरुरा निनु विना' - चापु

प.

एवरुरा निनु विना गति माकु
सवनरक्षक नित्योत्सव सीतापति (ए)

च.

१. रादा नाडुपै नीदय विन
रादा मुरवैरि गादा दय बल्क
रादा यिदिमरियादा नातो
वादमा ने भेदमा माकु (ए)

२. राक नबेच न्यायमा प-
राका नेनंटे हेयमा राम
राका शशिमुख नी काशिञ्चिति
साकु मापुण्य श्लोकमा माकु (ए)

३. श्री शारि गणा रातिवि ना-
दाश तेलियक बोतिवि आप-
गेशार्चिता पालितेश नाप्र-
काशमा स्वप्रकाशमा माकु (ए)

४. राजा बिगु नीकेलरा त्याग-
राजार्चित ताळजालरा राज
ईजालमु सेय राज ओव सं-
कोचमा सुर भूजमा माकु (ए)

"EVARURĀ NINUVINĀ (Mōhana)

Oh Sitāpati! Ever-cheerful one! Who is there, besides you, for my refuge?

Will not your grace be made available to me? Won't you hear me? Won't you be kind enough to speak to me? Is this proper? Why dispute with me? Am I a stranger to you? Is it right that you should annoy me without coming

to me ? Are you still indifferent ? Am I such a loathsome object to you ? I have desired you, Oh beautiful Rāma ! Pray, sustain me. You have not understood my inclination.

Oh Light of my life ! you are effulgent. Why this stiffness ? I cannot stand this delay on your part. Are you feeling any delicacy to come to my succour ?

मोहन - 'राम राम राम' - चापु

प.

राम राम राम राम यमिनन्त
राजापु जूपेलरा ओ राम (रा)

च.

१. येटि जन्ममिदि येटि ब्रसुकु राम
ये मेव्हु कोन्नावो ओ राम (रा)

२. आटलैन नादु पाटल विनुचु
माटलाड वेन्दुको ओ राम (रा)

३. सरिवारिलो नन्नु करुण जूचि नादु
करमु बट्ट वेन्दुको ओ राम

४. आसगोन्न नादु गसि दीर्पलेक
वासियेमि कल्लिगेनो ओ राम (रा)

५. दयतो नन्नु शेषशयन यिन्दरिलोन
नयमु सेय तक्कुवा ओ राम (रा)

६. पतितपावन नीकु हिडुलैन वारि
जत गूडक बोत्तिना ओ राम (रा)

७. नाटि भक्तुलु नीकेटि वावुलो कोन्न
पाटि लेक पोयेना ओ राम (रा)

८. अलनाडु नीवार कोलिचिनटुल नादु
तल्लु गकपोयेना ओ राम (रा)

९. ब्रोचि ब्रोवकनु जूचि जूडकनु
येचुटके तोचेना ओ राम (रा)
१०. ओ जगदवन सरोजनयन त्याग-
राज रक्षक सुगुण ओ राम (रा)

" RĀMA RĀMA RĀMA " (Mōhana)

Oh! Rāma! When I approach you with familiarity and call you endearingly Rāma-Rāma-Rāma, why do you accost me with your Royalty?

What life is this? What existence is this? I don't know what you are thinking of.

Hearing my delightful songs, why is it that you do not speak to me? Why is it that you don't show compassion to me and take me by the hand?

Without removing the distress of one like me, who have been longing for you, what glory can you have?

Would it compromise your position in any way, if you deign to treat me fairly among my compeers?

Have I failed to keep company of those who are dear to you?

What close relationship did the Bhaktas of old bear to you? Could you not have the least consideration for me?

Has my disposition towards you differed much from that of those who served you in the past and whom you regarded as your own?

Have you, after all, decided to deceive me by appearing to protect me and not protecting me, and by appearing to see me and not seeing me?

केदार - 'ओ रमारमण' - आदि

प.

ओ रमारमण राम राम ने-
नोर्वजाल रघुराम (ओ)

च.

१. सारसाक्ष मनसार नम्मितिनि
चेररा नी वुपचार मायेगा (ओ)
२. अङ्गलार्पु गनि पोङ्गगानु श्री-
रङ्ग नी मदि करङ्ग लेदुरा (ओ)
३. निन्नु नम्मि ने खिन्नडैति आ-
पन्नु नरुलके मुन्न दिहरिणि (ओ)
४. चुट्टि चुट्टि नागुट्टु नङ्गडिन
बेट्ट जेसि चेबट्ट कुण्टिवि (ओ)
५. धीरुडच्च निनु गोरुकुन्न नी-
वारली व्यसनवारिधि नीदिरा (ओ)
६. मेटियौ पल्लकु बोटिकि ये-
नाटि क्रोधमो तोटिवारललो (ओ)
७. मानरक्षक पुराण सज्जन नि-
दादुडनुनु निनु दान मळिगितिनि (ओ)
८. कान नीकु सरिगान लोल यिक
गान राख पेदान बेट्टुदुनु (ओ)
९. योग सिद्धुल्लु ये गति यनुचु
वेग तोचदा त्यागराजनुत (ओ)

" OH RAMĀRAMANA " (Kēdāra)

Oh Ramāramana! I cannot bear this. I heartily believe in you. Come near me, only to be served by me. My crying has not moved you. My faith in you has only brought me more concern and worry. What is there left in this

world for distressed people ? You have made me restless and have exposed my frailties in the market ; and you do not choose to take me by the hand. Did your own people, who had sought refuge in you as a great hero, struggle in such an ocean of misery ? I don't know due to what old score of anger of the great Sarasvatī, I am suffering my present lot among my compeers. I have implored you for a gift, believing you to be a generous patron: I didn't find any one equal to you, nor can I find one in future also. This is my solemn affirmation: Should it not be a matter of concern to you as to what is to become of Yoga Siddhas ?

वराळि	-	‘ श्री राम श्री राम ’	-	आदि
प.		श्री राम श्री राम जयराम गतकाम		(श्री)
च.				
१.		देव येमिदोव ननु ब्रोव वेगरावा		(श्री)
२.		बाल भक्तपाल सुगुणशील ताल जाल		(श्री)
३.		धीर सुशरीर निर्विकार येळकोर		(श्री)
४.		आदरिश्चरादा नम्मलेदा मरियादा		(श्री)
५.		आरु रिपुल पोर दीर्घुवार येवरुन्नार		(श्री)
६.		राय मनसुराया मुनिगेय तालदाये		(श्री)
७.		बादु कारादु यिकमीद गतिलेदु		(श्री)
८.		चिन्त दीर्घुट केन्त सेविच्च श्रीकान्त		(श्री)
९.		श्रीनाथावनिलोन यिट्ळु गान निजमेन		(श्री)
१०.		पहु तप्पवहु ये प्रोहु मरववहु		(श्री)
११.		विन्नम्ब्रोचु ननु ब्रोवकुन्न दिडनन्न		(श्री)
१२.		श्रीजानकीराज त्यगराज कृतपूज		(श्री)

" SRĪ RĀMA SRĪ RĀMA JĪTĀRĀMA " (Varāli)

Oh Srī Rāma ! Where am I to go ? Will you not come quickly to protect me ? I can't bear this: Have I not reposed my faith in you ? Would you not treat me lovingly ? Does this become you ? Who is there besides you to ward off the inner six enemies ? No more disputation. I have no way of redemption. How long am I to pray to have my worries removed ? The like of this cannot be seen in this world. Is it not true ? Don't act against your family tradition and don't forget me. I won't leave you without your protecting me quickly:

कल्याणी - ' राम राम राम ' -- चापु

प.

राम राम राम नापै नीदय

राक युण्डवच्चुना ओ राम

(रा)

च.

१. तनयुनि येजातिथैन ब्रोवनि

तल्लियु भुविनि गलदा ओ राम

(रा)

२. तनकु तानु वञ्चन जेसुकोनु

धनवन्तुडु गलदा ओ राम

(रा)

३. इल्लु निश्चयमुग नीवुलेनि ता-

वेन्दैननु गलदा ओ राम

(रा)

४. सुतुनि माटकु तल्लि तंडुळु य-

स्य बडुटगलदा ओ राम

(रा)

५. ब्रह्मनिष्ठुडैनट्टि थाघनुनिकि

प्रबलवञ्चन गलदा ओ राम

(रा)

६. तोल्लि जेयु कर्म मनुभवम्पक्कु

तोयुषारु गलरा ओ राम

(रा)

७. कनक तरुण लासलेनि संसारुलु
कलनैननु गलरा ओ राम (रा)
८. निर्विकार श्री त्यागराजुनिकि
निनु विना गलरा ओ राम (रा)

" RĀMA RĀMA RĀMA NĀPAI " (Kalyānī)

Oh Rāma ! Is it proper that you should withhold your grace from me ? Is there a mother in any community in the world not protecting her own son ? Is there any rich man who deceives himself in the use of his own wealth ? Is there any place in the Universe where you are not ? Are there parents who become rancourous at the words of their own son ? Is one, who is firmly fixed in Brahman, capable of infamous deceit ? Is there any one who can escape the result of his past actions ? Is there any possibility of finding any one among the wordly-minded people, who is free from desire for gold and women ? Is there any one else for Tyāgarāja but you ?

सावेरि - ' रामाभिराम रघुराम ' - शम्प

- प. रामाभिराम रघुराम ओ राम (रा)
- अ. तामसमु लेल सीतामनोरमण (रा)
- च.
१. पगजेयुटेळ नापाला नीदु
वगलेल विडजालवु गजेन्द्रपाला (रा)
२. नीसोम्मु नेनडुग लेदु निण्डु
मोसमौ प्रपञ्चमं दासलेदु (रा)
३. आस नीयेड दनकुबोदु निज-
दासरक्षक निनुविना गतियुलेदु (रा)

४. नीसरि समान मेवरिल्लो राम
नीरजदळाक्ष चिक्कितिरा नीवल्लो (रा)
५. श्रीपती ननु मरुवतगुना इदि
पापमेगानि येडबाय मनसगुना (रा)
६. आजानुबाहु करमीरा श्री त्याग-
राजुनि भवान्नि दाटिन्नि पर मीरा (रा)

" RĀMĀBHIRĀMA " (Sāvēri)

Oh Rāma ! Why do you tarry ? Should you show all enmity to me ? You won't give up your tricks. I have not asked you for your wealth. I have no desire for this world, which is full of deceit. Oh Protector of Devotees ! I have not any other refuge than you. Who is there equal to you in this world ? I am caught in your net. I cannot give up my desire for you. Does it befit you to forget me ? To forsake me is a sin. Can you have the mind to do so ? Give me your hand ! Take me across the ocean of Samsāra and give me salvation.

किरणावळि - 'पराकुनी केलरा' - देशादि

- प. पराकुनी केलरा राम ! (प)
- अ. चराचरमुल वसियिंचु, ओ-
सारसाक्षा ! ना पनुलंटे नी (प)
- च. पुराण शबरि योसङ्गिन्नि यट्ट ने
भुजिंचु कोन्न शेषमा राम !
धरातल्लमुन गुट्टुनिवले पत्र-
तल्प मोनर्चितिना ? श्रीत्याराजुपै (प)

" PARĀKU NĪKĒLARĀ RĀMA " (Kiranāvali)

Why should you, who are immanent in the movable and the immovable, be indifferent where I am concerned ? Have I treated you with scant courtesy like Sabarī who gave you the leavings of fruits after she had tasted them, or have I, like Guha, given you a bed of leaves without realising your status ?

किरणावलि - 'एटि योचनलु' - देशादि

प.

एटि योचनलु जेसेदवुर ?

एदुरु बल्कु वारेवर लेर रा ;

(ए)

अ.

नोटिमाट जार्चग रादुरा

कोटि वेल्पुल्लो मेटियैन नी

(ए)

च.

मेंडु शूरुल्लो वेनुक दीयवनि

रेंडु माटलाडे वाडु गाडनि

अण्डकोट्टल बालिंचे वाडनि

चण्ड मौनु लाड त्यागराजनुत !

(ए)

" ĒTI YŌCHANALU JĒSETURĀ " (Kiranāvali)

Why hesitate to bless me ? There is none to raise his voice against you. Among the crores of Devatas, you are the most supreme. You ought not to go back on your word. Great Rishis say that you, among heroes, would never retract, as you are a man of one word only and as you uphold all the innumerable worlds.

जनरञ्जनी - 'नाडाडिन माट' - चापु

प.

नाडाडिन माट नेडु तप्पवल्लु
ना तण्डू ! श्रीराम ! (ना)

अ.

एडादि नाडुग एडबायनि वानि
पोडिमिग गापाडुदुननिचिन्न (ना)

व

तलकु वञ्चिन बाध तलपागकु सेतु
वलचि नम्भिन वानि वल्लोन दगुल्लु
इलभक्ति सागरमीदजेतुननि
तलबोसि पल्लितिवे त्यागराजर्चित ! (ना)

“ NĀDĀDINAMĀTA ” (Janarajanī)

Oh my father, Srī Rāma! You should not go back on the assurance you gave me a year ago, that you would certainly protect me and never abandon me. You then said in all seriousness that you would avert any danger that might confront me (what threatens the head will be made to carry away only the turban that covers it), that you would allow yourself to be caught in the net of a really loving devotee, and that you would make me swim the ocean of devotion.

देश्यतोडि - 'ने पोगडकुंटे' - शम्प

प.

ने पोगडकुंटे नी केमि कोदवो ?
नी मनसु देल्लिसेगदरा ? ओ राम ! (ने)

अ.

प्रापुगल शुक्र सनक प्रह्लाद नारद
परमेश रुद्रादि भक्तुलर्विम्पग (ने)

च.

भुजियिम्प बेट्टि सति, बुधुलु सामाजिकुलु
 भजियिम्प सोदरुलु पवनसूनु,
 डज, विडौजादि सुस्लामुलैनाइ ; नी-
 रजनयन श्रीत्यागराजनुत ! बाळुडगु (ने)

" NEĀPOGADAKUNTĒ " (Dēsyatōdi)

What do you lose if your praises are not sung by a mere boy like me ? I have now indeed known your mind.

For worshipping you, there are Suka, Prahlāda, Nārada, Paramesa, Rudra and other celebrated Bhaktas ; for feeding you, there is your consort ; for chanting your praises, there are samājams of wise men. You have your brothers, Hanumān, Brahma, Indra, and other gods to claim kinship with you.

सावेरि	—	‘ श्री रामचन्द्र ’	आदि
प.		श्री रामचन्द्र राघव सकल लोका- धार त्वमेव मामत्र	(श्री)
च.			
१.	कंठि केदुरुग रारा श्री राम नी- वंटि दैवमु गानरा		(श्री)
२.	विटे येडकु बोदुरा श्री राम नापे रंटे नी केन्त वादुरा-		(श्री)
३.	तल्लि गोळिते सरगुन बाळुड पद पळवमुलु विडुचुना		(श्री)
४.	वेसट तोचदयेना नामाठ परि- याचकमुगा बोयना		(श्री)

५. पति कोपिचित्ते मानवति यैन निज-
सति रीति नडुचुकोना (श्री)
६. चापधर ब्रोव योचन निजभक्त-
पापतिमिरविमोचना (श्री)
७. अकळंक गुणसान्द्र नापै
कपट मेचकुमय्य रामचन्द्र (श्री)
८. पतिनीबु परमपावन श्री राम सदा
गति नीचु सुन्दरानन (श्री)
९. दासुडौ त्यागराज-
रक्षक चिद्विलास साकेतराज (श्री)

“ SRĪ RĀMACHANDRĀ ” (Sāvēri)

Srī Rāmachandra ! You alone are the prop of the Universe. Pray, protect me ! Come before me. I have not been able to see a God like you. Where am I to go ? Why this aversion to me, when my name is mentioned ?

Though the mother may beat the boy, will he forthwith let go his hold of her feet ?

Does not my distress catch your attention ? Has my case become a matter of ridicule to you ?

When the husband is angry, does not his chaste wife know how to conduct herself ?

You are the redeemer of the sins of true devotees. Why hesitate to protect me ?

You are stainless and the repository of all good qualities. Don't try to play false with me.

यदुकुलकाम्भोजि -- 'पाहि रामचन्द्र' त्रिश्रलघु

प.

पाहि रामचन्द्र राघव हरे मां
पाहि रामचन्द्र राघव

(पा)

च.

१. जनकसुतारमण काववे गति नीलु-

गनुक ननु वेग ब्रोधवे

(पा)

२. एन्त वेडुकोन्न नीकु नायन्दु यिछु-

मन्त दयलेक युण्डुना

(पा)

३. कष्टपुल्लु कीर्चमटिनि नीलुना-

किछदैव मनुकोण्टिनि

(पा)

४. अम्बुजाक्ष वेग जूडरा नी कटा-

क्षम्बु लेनि जन्ममेलरा

(पा)

५. आटलनुचु दोचियुन्नदो लेक ना ल-

लाट लिखित मर्म मेष्टिदो

(पा)

६. शोधनलकु नेनु पात्रमा राम य-

शोधनलकु नुति पात्रमा

(पा)

७. नीलु ननु जूड वेळरा कन्न कन्न

तावुल ने वेडजालरा

(पा)

८. ननु ब्रोचुवार लेररा राम नी-

कन्न दैवमेन्दु लेदुरा

(पा)

९. राजराजपूजित प्रभो हरे त्याग-

राजराज राघवप्रभो

(पा)

" PĀHIRĀMACHANDRA RĀGHAVĀ " (Yadukulakāmbhoji)

Oh Rāghava ! Protect me ! You are my refuge. There-
ore, come to my protection soon. Though I prayed to you
much, it is a wonder that you do not show even a particle
of mercy to me. I have appealed to you as my chosen deity

to redress my troubles. Without your grace, of what use is my existence ? You probably regard these as a child's play. Am I a fit person for your test ? Is it becoming of great persons to behave like this ? This is the time for you to turn your eyes on me. I cannot go and beg everywhere. I have none else to protect me and there is no God higher than you. You are worshipped by king of kings. You are the Lord of Tyāgarāja.

रूपवती	—	‘ने मोरबेद्धिते’	—	त्रिपुट
प.		ने मोरबेद्धिते मदिलोन-नी कायास मेलरा ?		(ने)
अ.		ई मानबाधमुलनु गोरि-येल्लवारलवले नुण्डकनु		(ने)
च.		तपमोकटि योनर जेसितिनो ? दानम्बोकटि यडिगितिनो ?		
		कपटात्मुडै पलिकितिनो कलिहर त्यागराजनुत !		(ने)

“ NĒ MORABETTITĒ ” (Rūpavatī)

Oh ! Destroyer of sins and iniquities of the Kali age !

If I break off from the ordinary run of people who seek the company of the dregs of society, and appeal to you, why should you get annoyed ? Have I made any penance and asked for a gift ? Have I indulged in any hypocritical talk ?

भैरवी	—	‘नम्मिनवारिनि’	—	आदि
प.		नम्मिनवारिनि मरचेदि न्यायसा ! राम ?		(न)
अ.		कम्मविल्लुनि गन्न मा चक्कनि-		
		कल्याणराम ! निनु		(न)

च.

- १ चिन्न नाटनुण्डि नी चित्तमूर नडिचि
पेन्नरानि यूडिगमु लेंचुचु पूजिचि निन्नु (न)
२. आशामिचि, राम ! निन्नन्तरङ्गमुन नुंवि
वासिवासि यनुचुनु वणिंचुचु नेन्तो निन्नु (न)
३. भोगमु लन्दुवेळ बुद्धिनीयड नुंचे
त्यागराजसन्नुत तारवचरित निन्नु (न)

" NAMMINA VĀRINI MARACHĒDĪ " (Bhairavī)

Is it fair for you to forget one who has been solely relying on you ? Oh ! Rāma ! I have been, from my early days, acting in close consonance with your will ; have been doing countless services and worship with fervent desire ; have installed you in the core of my heart ; have been praising your glory with exultation ; and even when enjoying pleasures have had my mind resting in you.

फलमंजरी -- 'सनातन परम पावन ' — देशादि

प.

सनातन ! परमपावन घनाघन वर्ण ! कमलानना ! (स)

अ.

तनवाडने यभिमानमु दैवमैन नीकेल गलगदो ? (स)

च.

राजाधिपान्धय सागर-
राजु नीवै वेलसिळिते
देजरिल्लगा गृप जूतुवे
थीजगान त्यागराजसन्नुते ! (स)

" SANĀTANA PARAMAPĀVANA " (Phalamanjarī)

How is it that you, God Himself, do not show any love for, or interest in, one who is your own ? Oh ! the foremost

of the dynasty of Emperors ! Who will prevent you, if you yourself deign to bless me ? Why don't you come and save me ?

चारुकेशि - 'आडमोडि गलदा' - आदि

प.

आडमोडि गलदा रामय्य ! माट (ला)

अ.

तोडुनीड नूवे अनुचुनु भक्ति
गूडिन पादमु बट्टिन नातो माट (ला)

च.

चदुचुलन्नि देलिसि शंकरांशुडै
सदयु डाशुग संभवुडु मोक्क
कदलु तम्मूर्नि बरुक् जेसितिवि गाकनु
त्यागराजु याडिन माट (ला)

" ĀDA MŌDI GALADĀ " (Chārukēsi)

Can there reasonably be any room for hesitation in the matter of speaking to me, when I have sought you as my only friend and held fast to your holy feet with devotion ? True, when the learned and loving Hanumān, himself Siva's Amsa, approached you, you instructed Lakshmana to talk to him.

कोकिलध्वनि - 'कोनि याडेडु नायेड' - आदि

प.

कोनि याडेडु नायेड दय वेलकु
गोनियाडेदवु सुमी राम निनु (को)

अ.

अनयमु नी सोगसुनु गनिपोगडुचु
अन्तरमुन नति प्रेमतो निनु (को)

च.

वित वित मतमुल्लो जोरबडि
 वेत जेदग लेडनु नीमनसुन
 कित देलिसि ; त्यागराजसन्नुत !
 येवेळनु नी शुभचरितसुनु (को)

" KONIYĀDEDU NĀYEDA " (Kōkiladhwani)

Though I have been, at all times, ceaselessly and devoutly singing in praise of your blessed life-story and have been genuinely adoring you with unbounded love, enraptured by your beauty, why do you still bargain. You are fully aware that I am not the man to seek other religions or other paths:

कलड — ' साकेतनिकेतन ' — रूपकम्
 प. ,
 साकेतनिकेतन-साकेदननग लेदा ? (सा)
 म.
 नीके मरुलैतिनि ; नीकेल ईगुणसु ? (सा)
 च.
 राकेदुमुख ! यित पराकेमि ? नेनरुन नी-
 राके मिगुल कोरिति ; राकेशि हरणा ?
 राकेमि जेप्पकुरा, कैकळु वेतुरा ;
 रा, केशव ! श्री त्यागराजनुत ! शुभचरित ! (सा)

" SĀKĒTA NIKĒTANA " (Kannada)

Have you not promised that you would bring me up ? I have accordingly rivetted all my affection in you alone. Why then this indifference ? I have been panting for your arrival. Pray, do not plead any excuse. I will be obliged to reproach you.

तोडि — ‘कदनुवारिकि’ — आदि

See above page 113

" KADDANUVĀRIKI " (Tōdi)

The wise declare that for those who consider that He is, He is. Will such words of the great become false today ? I have developed in me a sublimated desire to see your beautiful face, shining like mirror. Why don't you then grant it and come to me ?

See above page 113

पुन्नागवराळि ‘इदि नीकु मेरगादुर’ — आदि

प.

इदि नीकु मेरगादुर, श्रीराम ! नामदि तह्ळडिन्नेनुर (इ)

अ.

पदिल्लमुग गोल्चिन्ते-भावमु वेरै युन्नदि (इ)

च.

१. गति लेनिवारिनि गडतेर्नु दैवमनि
पतितपावन ! नम्मिति श्रीराम ! नि-
न्नति वेगमुन वेळिति ; सन्ततमु स-
म्मतिनि निन्ने कोरिति ; श्रीराम ! (इ)

२. परम दयालुवनि, पालन सेतुवनि,
सरगुण देवराय ! गोल्चिन नापै
गरुण लेदनि कन्नीराये, जूचि नीमनसु
गरग देन्दुकुरा ? ओ सीताराम ! (इ)

३. अन्निट निडन अद्भुतानन्दघन !
मन्नन सेय रादा ? श्रीराम ! नी-
केन्नरानि पुण्यमु रादा ? श्रोत्यागराज-
सन्नुत ! नीवाडनु गादा, श्रीराम ! सीताराम ! (इ)

" IDINĪKU MĒRAGĀDURĀ " (Punnāga Varāli)

Your disposition is not favourable to me. This is not proper on your part. My mind is very much upset over it. I have always worshipped you with devotion: I have implicitly and always taken refuge in you as the sole saviour, as a repository of infinite mercy, and run to you with devout prayer. I have wept before you with tears in my eyes that I have not been able to secure your gracē. I have always regarded myself as your own: You are ever blissful. You are everywhere. Are you not aware of my condition, does not your heart melt at it ? Can you not forgive me ? Would it not be an act of punyam for you to do so ?

बहुदारि	--	‘ब्रवभारमा’	—	आदि
प.		ब्रवभारमा ? रघुराम !		
		भुवन मेल नीवै नन्नोकनि		(ब्रो)
अ.		श्री वासुदेव यण्डकोटुल गु-		
		क्षिनि युञ्जकोलेदा ? ननु		(ब्रो)
च.		कलशांबुधिलो दयतो नमस्कै, यदिगाक गोपि-		
		कलकै कोण्ड लेत्ता लेदा ? करुणाकर ! त्यागराजुनि		(ब्रो)

" BRŌVABHĀRAMĀ " (Bahudāri)

Oh ! Karunākara ! Is it a heavy burden for you to protect a single soul like me ? You are the whole universe itself and, as Krishna showed it all to be in your stomach.

Have you not lovingly borne for the sake of Devas the whole weight of Mount Mandhara when the ocean was churned, and have you not lifted the mount Govardhan for the sake of Gopīs ?

- मोहन - 'माटि माटिकि' - चापु
- प. माटि माटिकि देलपवलेना ? मुनि-
मानसार्चितचरण ! (रामय्य नीतो) (मा)
- अ. सृष्टि कोकटेमाट जालदा ?
नाटि मोदळकोनि साटिलेनि नीतो (मा)
- च. १. पङ्कजसदना सरसविनोद !
सङ्कटमुल वेगमे दीर्घरादा !
शङ्करप्रिय सर्वान्तर्यामिवि गादा ?
यिक नामदि नीकु तेलियगलेदा ? (मा)
२. वरुणासागर परिपूर्ण नीकु
सरिवेलपुल लेरनुचु नीवरकु
मोरबेट्टिन नापै येल पराकु
वरुलु जूरु भण्डसुन कोक मेलकु (मा)
३. शृङ्गारशेखर ! सुरवैरिराज-
भङ्ग सुजनहृत्कुमुदभराज !
मङ्गळरकरु ! जितरतिराज !
गङ्गाजनक पालित त्यागराज ! (मा)

" MĀTI MĀTIKI DELPAVALENĀ " (Mōhanam)

Oh peerless Rāma, worshipped by hoary sages !
Should I be reiterating my prayers frequently ? Should
not one direct appeal be sufficient ? Should you not

respond and remove my distress quickly ? As an all-pervading God, are you not aware of the condition of my mind ? Oh Ocean of Mercy, Oh Perfect One ! Why this indifference towards one who has supplicated to you in the belief that you are unmatched by Devas ? Of the potful of rice, only one grain is taken for test to see whether rice is boiled.

शहान	-	‘ श्री राम श्री राम ’	-	आदि		
प.						
च.		श्री राम श्री राम श्री मनोहरमा		(श्री)		
१.	एलरा	नीदय	इन्तैन	रादया	(श्री)	
२.	चालदा	सदय	स्वामि	ताळदया	(श्री)	
३.	इप्पुडे	लेदट	इखनु	ब्रोतुवट	(श्री)	
४.	एप्पुडो	कटकट	यिक	दयाळुवट	(श्री)	
५.	इक्क	यी	मर्ममा	इदि	नीकुधर्ममा	(श्री)
६.	पक्कजवदनमा	बागुग	जूडुमा		(श्री)	
७.	एजन्म	पापमो	एव्वरि	शापमो	(श्री)	
८.	एनाटि	कोपमो	नेरिय	नापापमो	(श्री)	
९.	एन्नाळ्ळी	दीनत	इदि	नीकुयोग्यता	(श्री)	
१०.	पलिकि	बोक्कवट	परम	शान्तुडवट	(श्री)	
११.	भक्तकान्तुडट	पद्म	नेन्नुडट		(श्री)	
१२.	सर्वमु	नी	वट	सत्य	रूपुडट	(श्री)
१३.	रागविरहित	त्यागराजनुत			(श्री)	

" SRĪ RĀMA SRĪ RĀMA SRĪ MANŌHARĀMĀ " (Sahāna)

How is it that I do not get even a particle of your grace ? Is this (trial) not sufficient ? Oh Merciful one ! I cannot bear it. It looks that you will not come to my rescue now. Sometime in future you may think of protecting me. When, alas ? And yet you are reputed to be merciful. Is all this still to be secret ? Is it fair for you ? Pray, treat me well. I don't know the effect of what past old sins of mine is this, my present lot, or of whose curse. Or was it occasioned by anger in the past ? How long am I to be a forlorn one ? Does it redound to your credit ? You are reputed to be truthful and perfectly calm and to be the protector of devotees. It is proclaimed that you are everything, the embodiment of Truth and model of detachment.

मनोरञ्जनि — ' अटुकारादनि पल्क ' — आदि

प

अटुकारादनि पल्क-नभिमानमुलेकपोयेना ? (अ)

अ.

एटुलोर्तुनु ने ? दयजूडव्य्य,

एवेलु सेयुचलमो तेलिसि (अ)

च.

वेदशास्त्रोपनिषद्विदुडैन निजपुदारिनि बट्टि दासुडैन

नादुपै नेपमिचित्ते, त्यागराजनुत (अ)

" ATUKĀRĀDANI PALKĀ " (Manōranjani)

Should you not show at least this much solicitude for me ? How can I bear this ? Show me your grace. When I, who am well-versed in Vedas and Sāstras and who tread the right path, am accused, should you not intervene and find out which Devata is responsible for the accusation and tell him directly 'it cannot be that' ?

बेगड	‘लोकावन चतुर’	आदि
प.	लोकावन चतुर ! पाहि मां	(लो)
अ	साकेताधिप ! सरसगुणाप्रमेय ! सरसिजासन ! सनन्दनवन्दिताङ्घ्रियुग ! पदनिर्जितमुनिशाप !	(लो)
च.	१. राकाब्जमुख ! पराका ? चेतकु राक तनकोर्बे तरमा ? पाकारि विनुत ! नीकासिंचिति गाक ने नन्य मेखनु ; नीदु वाडनय्य ! रामय्य !	(लो)
	२. नीलाकृति गल नीलावण्यमु नीलागनि कनिपिम्पवे वालाकाभ सु- चेलावृत ! नन्नेलुकोन मनसु रादिक ताळ जाल न्यायमा राम !	(लो)
	३. चेपादिग पदि रूपालनु गोनु चागलङ्कृत सुन्दर अवनीपाङ्कृतमयु नी पादमु गति ; श्रीपते ! वर- द ! पालित त्यागराज सार्वभौमाखिल	(लो)

" LŌKĀVANA CHATAURĀ " (Bēgada)

Oh Lord of the Universe ! Bless me ! Why are you indifferent ? If you do not come to me, can I bear it ? I seek you alone and will not covet anything else. I am your own. Appear before me so that I may have an idea of your wonderfully beautiful form of blue hue. Apparently, you do not have the mind to bless me. I can no longer bear this. Is it fair for you who have taken the ten incarnations ? Oh Rāma ! All the same, I am holding fast to your glorious feet as my only refuge.

बेगड — 'नीकु तनकु' — त्रिपुर

प.

नीकु तनकु रणरणी भाबसु लेदनेदर (नी)

अ.

लेक नीके दयलेदो श्री राम (नी)

च.

१. चिन्न नाडादिग चित्तमन्दु नेल-
कोन्न वाडवै नाकोर्के सागकुण्टे (नी)

२. करगि करगि पाद कमलमन्दु ब्राल
करगितुननि नापै कन्नेड जेसिते (नी)

३. ई जन्ममुन नादु पूजल गैकोनि
राजिछु श्री त्यागर जुनि मरचिते (नी)

"NĪKU TANAKU" (Bēgaḍa)

It is said that there is no predestined tie of relationship between you and me. Or can it be that you yourself have no mercy ? In spite of the fact that you have taken abode in my heart for a long time, my desire remains unfulfilled ; in spite of the promise made when I took refuge in your lotus feet that you would bless me, you turn your eyes away from me now ; and in spite of having accepted my worship in this birth, you forget me.

भवप्रिया -- 'श्री कान्त नीयड' -- देशादि

प.

श्री कान्त नीयेड बलातिवल चेलगङ्ग लेदा ? वादा ? (श्री)

अ.

पाकारिनुत नीवारि बला-बलमुनु देलियगलेदा ? (श्री)

च.

काका दैत्यु नेक शरमुन नेय
व.ज्जजास्त्रमै बरगलेदा ?

श्रीकर ! द्विजुलै दारि नेरुग लेनि

चिन्त नीकु दोचदेमि ? त्यागराजनुत !

(श्री)

" SRĪ KĀNTA NĪYADA " (Bhavapriyā)

Oh Srikānta ! Were you not equipped with the famous astra mantras, Bala and Atibala ? Was not their glory demonstrated by you on several occasions ? Further, did you not convert a blade of grass into Brahmāstra to kill Kākāśura ? With all this prowess, how is it that you are not worried about the plight of Dvijas who do not know the right path ?

VITARKA

(Doubt, Cogitation)

- वकुळाभरणम् - 'ए रामुनि' - त्रिपुट
- प.. ए रामुनि नम्मितिनो ? ने ने पूलबूज जेसितिनो ? (ए)
- अ, वारमु निजदासवरुलकु रिपुलैन्
वारि मदमणचु श्री रामुडु गादो (ए)
- च.
१. एकान्तमुन सीत सोकोर्चि जोगोट्ट
गाकासुरुडु जेयु चीकाकु सैरिंचु-
कोक, मदिनि दयलेक बाणमु वेसि-
एकाक्षुनि जेयु साकेत तिगादो ? (ए)
 २. दारपुत्रुलवद्-जेरनीक रविकु-
माहनि वेलपट बारदोलि गिरि-
जेर जेसिनट्टि तारानायकुनि सं-
हारमु जेसिन श्रीरामुडु गादो ? (ए)
 ३. रोषमुनाडु दुर्भाषलनु विनिवि-
भीषणुडावेळ घोषिचि शरणन

दोष रावणु मदशोषकुडैन नि
दोष त्यागराज पोषकुडु गादो

(ए)

“ Ē RĀMUNI NAMMITINŌ ” (Vakulābharanam)

In which Rāma have I fixed my faith ? With what flowers have I worshipped him ? Is it not the Rāma that unfailingly destroys the enemies of true Bhaktas ? Is it not that Śaketapati, who losing patience, let go his arrow at Kākāsura, without any misplaced compassion, and deprived him of one of his eyes, for his misdeed against Sītā, when she was lulling him (Rāma) to rest ?

Is it not that Srī Rāma who killed Vāli for having deprived Sugrīva of the company of his wife and children and made him run to the mountains ?

Is it not that guiltless Tyāgarāja's protector who destroyed the arrogance of the wicked Rāvana for having administered harsh and cruel words to his brother, Vibhīshana, who, unable to bear them, had to seek Rāma's refuge ?

कान्तामणि - 'पालिन्तुवो' - देशादि

प.

पालिन्तुवो पालिम्पवो ?

बागैन बल्कु बल्कि ननु

(पा)

अ.

एलागु निन्नाडुकोन्न नेर

मेच्च बनिलेदु नादु पैनि

(पा)

ब.

परमार्थमगु निजमार्गमुन

वरदेशिकुण्डानतीयगा

परिपूर्णमौ भक्ति मार्गमे यनि

भाविच्चिन त्यागराजुनि

(पा)

" PĀLINTUVŌ PĀLIMPAVŌ " (Kāntāmani)

I do not know whether, after all, I will be protected by you with sympathy and good words or not. In whatever way I might have found fault with you, you need not attach any blame to me. I have closely followed the teaching of my Guru, that the true path to salvation is the Bhakti mārṅa, being the most comprehensive one.

- | | कल्याणी | ‘राम नी वादु’ | आदि |
|----|---------|---|------|
| प. | | राम ! नी वादु कोन्दुवो कोनवो ?
तोलि ना नोमु फल मेटुलदियो ! | (रा) |
| अ. | | ना मनसुन नीयन्दु प्रेम मीरगनु
नम्मिनामनुचु चाल तिरिगेदमुगानि निजमनुचु | (रा) |
| च. | १. | भव सागरमुन गळुगु बाधलंटक युण्डुट
कविवेक मानवुल चेलिमि यन्त्रकुण्डुटकु
अवनियन्दु गळुगु वेदागम मर्ममु देलिसि
नवनीरदनिभदेह ! नम्मिनदि चाल ननुचु | (रा) |
| | २. | पहु तप्पकनु युण्डु भक्तुलकु नित्य सुखमु
कहनुचु बलिकिन पेद्ल नम्मि
महुगार नी रूपमुनु मोदमुतो ध्यानित्तुचु ने-
प्रोडु पोगडिनामु गानि पूर्ण शशिवदन ! श्री | (रा) |
| | ३. | नी जपमे दिक्कगानि नीरजलोचन ! माकु-
बाजि करि धनमुल्ल बारमु गादुरा ;
जाजि सुमधरण ! भूजामनोहर ! श्रीत्याग-
राजनुत ! बहु रचितेज ! नातप्पु लेंचक | (रा) |

“ RĀMA NĪ VĀDU KONDUVŌ ” (Kalyānī)

I do not know whether you will come to my rescue or not, nor am I aware of the result of my worship.

Though I wildly wander, my mind and my faith are devotedly and lovingly fixed in you.

Knowing the real significance of Vedas and Sāstras, I rest contented to repose my faith in you and you alone, in order to ward off the torments of samsāra and avoid the company of evil-doers.

I have spent my time solely in meditating upon your form of exquisite beauty, relying on the adage of the great people that everlasting bliss will surely be the reward for sincere and earnest devotion.

Not the material wealth of the world, but the repetition of your holy mantram is the prop of my life. Pray, forgive me for my faults.

Vitarka - Matas — (Dvaita & Advaita)

कान्तामणि - 'एदारि सञ्चरिन्तुरा' देशादि

प.

एदारि सञ्चरिन्तुरा इक बल्करा

(ए)

अ.

श्रीदा ! ऽदिमध्यान्तरहित !

सीतासमेत गुणाकर ! ने

(ए)

च.

अन्नि ताननु मार्गमुन जनग

नन्नु वीडनु भारमनि याडेदु

तन्नु ब्रोवु दासवरदा यंटे

द्वैतु डनेदु, त्यागराजनुत

(ए)

“ĒDĀRI SANCHARINTURĀ” (Kantāmani)

Which path should I follow ? Pray, tell me ! If I follow the path that regards one's self as every thing it will be hard for you . On the other hand, if I appeal to you for protection as a Dāsa, You say that I am a Dvaitin.

	रीतिगौळ	--	‘द्वैतमु सुखमा’	—	देशादि
प.			द्वैतमु सुखमा ? अद्वैतमु सुखमा		(द्वै)
अ.			चैतन्यमा ! त्रिषु सर्वसाक्षि त्रि		
			स्तारमुगानु देहपुत्र नातो		(द्वै)
च.			गगन पवन तपन भुवनादयवनिलो		
			नगधराज शिवेन्द्रादि सुखललो		
			भगवद्भक्तवराग्रेसरुललो		
			बाग रमिचे त्यागराजार्चित		(द्वै)

“DVAITAMU SUKHAMĀ” (Ritigowla)

Which conduces to bliss, Dvaita or Advaita ? Pray, instruct me Clear my doubt. You have, in this Universe of Pancha Bhūtas, vouched happiness to gods like Siva Brahma, Indra, etc. and to great devotees.

SRADDHĀ AND VISVĀSA.

(Faith and assurance of help)

	आहिरि	—	‘आदय श्रीरघुवर’	—	आदि
प.			आदय श्रीरघुवर ! नेहेल रादय ? ओ दयाम्बुधि ! नी		(बा)

अ.

मोदमुतो सङ्गति मर्ममुनु बोधन जेसि सदा ब्रोचिन नी (का)

च.

निन्न तिष्ठिकोष्टि हिंसबेष्टिन दक्षियु नन्न लेदा ?

एन्नरानि निंदल दाळुमनि मन्निवगलेदा ?

अन्नमु दावूल मोसगि देहमु मिन्नजेय लेदा ?

कन्नतलि दंडिमेमनुनु त्यागराजुनिकि वरवसमीलेदा ? नी (का)

"ĀDAYA SRĪ RAGHUVARA" (Āhiri)

Oh Raghuvara! You had initiated me, with affection, into the secrets of devotion and sublime life and protected me always. Where is all that mercy gone now, Oh ocean of mercy ?

You have assured and consoled me, saying that all the abuses, molestation and cruelty to which I had been subjected, were all thine and not mine.

You had asked me to put up patiently with innumerable insults.

You had nourished my body with the necessary sustenance.

You had made me firmly believe that you were my father and mother.

मनोहरी - 'परितापमु गनि याडिन' - रूपकम्

प.

परितापमु गनि याडिन पळुकुल मरचित्तो (प)

अ.

सरिलेनि सीततो-सरयु मयम्बुन ना (प)

च.

वरमगु बङ्गासु बोडनु मेरयुचु पदि पूटलपै

करुणिचेद ननुचुकेगनुलनु त्यागराजुनि

(प)

"PARITĀPAMU GANI" (Manōharī)

Have you forgotten the words of assurance, which you, seeing my distressed condition, lovingly expressed, when you were in the golden boat on the Sarayū river in the company of incomparable Sītā, that you would take me to you in another five days ?

खमास् — 'सीतापती नामनसुन' — देशादि

प.

सीतापती ! नामनसुन-सिद्धान्तमनि युन्नानुरा

(सी)

अ.

वातात्मजादुल चेतने-वर्णिचिन नी पळुकुलेल्ल

(सी)

च.

प्रेम जूचि नापै पेद्मनसु जेसि

नीमहिमलेल्ल निण्डार जूचि

ई महिनि भयमेदि कळमाट

रामचन्द्र ! त्यागराजविनुत !

"SITĀPATĪ" (Khamās)

Oh Rāmachandra! You had with a loving heart, condescended to reveal to me all your glory and in the presence of Ānjaneya and others gave me words of assurance . "Why should you be afraid in this world ?" These words I have cherished in my mind as a sacred charter.

सरस्वतीमनोहरी — 'एन्तवैडु कोन्दु रावव' — आदि

"ENTA VĒDU KĒNDU RĀGHAVA" (Saraswatī Manōharī)

I have reposed my faith entirely in you and believe, with joy, that the greatest happiness consists in seeing you in one's heart.

See above page 349

वसन्तभैरवी - 'रमारमण भारमा' - आदि

प.

रमारमण भारमा ? नन्नु ब्रोव श्रीकर !

(र)

अ.

पुमानुडनि गादनि नातो दे-

छुपुमा, नरोत्तम ! समानरहित

(र)

च.

१. सरिनीकेवरु वोरकरनि गर्वमु
अदियुगाक धरलो जनुछु मर्म-
मेरिगि नम्मुकोनलेरटि, धर्मादि
मोक्षवरमु लोसंगि भक्त-
वरुल गाचिन कीर्ति विटि; मरिमरि
नन्नंदरिलो जेयि वट्टि ब्रोव .
शरणु जोच्चितिनैय्य, दरि नीवनु
कोन्नानु चरणमे गतियंदि

(र)

२. स्मरणदेलिसि येले परमात्मुड्ड
नीवे यन्नानु, पामरुलतो
सरिबोयिनटुले नी गोचरमुलने
बल्लु कोन्नानु, नामाट लेल्ल-
करुणतो निजमु जेय वरदा !
दण्डमु लिडिनानु, श्रीराम राम !
परमपावननाम ! शरजलोचन ! नन्ना-
दरण जेयुटकिंत करुवैन विधमेमि

(र)

३ व्याजमुलकु मेनु राजाल नंटेनु,
गोपाल ! गतिलेक नीतो-

नाजालि देछुपबोते लाजमुछु
 वेगग नेल ? श्रीराम राम !
 आजानुबाहु ! राजराज !
 सकललोकपाल ! विनु भक्तत्याग-
 राजुनि यिट नीनु राजिल्लिनावु ! गनुक
 नीजपमुनु नीदु पूजल विडुक्काल (र)

"RAMĀ RĀMANA" (Vasanta Bhairavī)

Oh Lakshmipatī! Is it a burden to you to protect me?
 Oh the best of men, the matchless one! Are you going to
 tell me that there is not enough manhood in you to
 shoulder it?

I feel proud that you are peerless. Unlike ordinary
 people who fail to develop faith in you, being ignorant of
 the secret of your greatness, I have significantly heard and
 understood your glory. I have accordingly sought refuge
 in you so that you may take me in your hand and bless me.

As a result of my inner awakening, I have declared
 before common folk that in you they will find the Supreme
 Being that protects all, and have proclaimed with unchal-
 lengeable authority your glories. Pray, uphold with mercy
 the truth of my words. I implore you and prostrate before
 you. Why so much hesitation in supporting me?

I am fully aware that you do not respond to pretensions
 and formalities. If I go to you in all sincerity in a forlorn
 condition to unburden to you without reserve my difficulties,
 why should you pounce at me like a puffed rice from the
 frying pan? Listen to me! You have graced my house with
 your presence; and I am not going to give up your
 Japam and Worship.

सौराष्ट्रम् — ‘एन्नडो राक्षिचिते’ — आदि

प.

एन्नडो रक्षिचिते नी विपुडीवगनु युण्डवलेना P (ए)

च.

पन्नगशयन ! पेदलस्वभाव मिट्छुण्डग बागुग नन्ने नी (ए)

च.

१. चीकटि चेतनु गासि जेंदि यी
 लोकुल्लु सकल वर्ममुलकै मन -
 राक कोरकु बूचेदरनि तेलिसिवि
 भाकरुडु मदिनि
 प्राकटमुग ता रानु चेळु ननि
 व्याकुलुडै अति वेगमुननु
 वेकुव जामुन तोषमु कालगनु
 ता करुण नरुणुनि बनुप लेदा (ए)

२. नीर रेक सज्जनगणमुल्लु मन
 दारिनि जूचेरनुचु देलिसि का-
 वेरितानु रानु जेळु ननुचु वि-
 चार हृदयुरालै,
 सारेकु वच्चुननुचु सन्तोषमु
 वीरुल केळुनु गल्ग बडमटि
 मारुत चंचलमुल बनिपि चलम
 ल्हरजेय लेदा ? राम ! (ए)

३. मर्विचिनि या रावण बाधल
 नोर्वेलेकनु विभीषणुडु निन्न
 सर्वलोक शरण्यावन्दनमन, निर्विकारुडै नीवु
 सर्वदा राक्षिचेद ननुचु तोचेनु
 सार्वभौम ! लङ्काधिपत्यमुन
 सर्वजुनि लक्ष्मणु निम्मनगा,
 सर्वसन्नुत ! त्यागराजुनि (ए)

"ENNADŌ RAKSHINCHITĒ" (Sowrāshtram)

To infuse confidence in the people of the world that he will surely appear to dispel the darkness which envelops it and remove their distress and inaction resulting therefrom, does not the Sun, out of compassion, send Aruna to herald his advent and thereby cheer them up?

To delight the hearts of all good people who, feeling the want of water, eagerly look along the river-bed for it and to assure them that she would really bless them, does not the Kāverī, sharing their concern, send in advance the western wind and start the springs?

In prospect of granting Lankādhīpatyam to Vibhīshana, did you not magnanimously offer in advance, through the all-knowing Lakshmana, assurance of protection to Vibhīshana who sought refuge under you, unable to bear the torments of the arrogant Rāvana?

Should you, in variance with your behaviour as detailed above, having once before favoured me with your grace, act in this manner now (withholding actual protection from me)?

नारायणगौळ	‘इन्नाळु दयराकुन्न’	चापु
प,	इन्नाळु दयराकुन्न वैनवेमि ? इपुडैन देल्लुवग्य्य	(इ)
अ	चिन्ननाट नुण्डि निन्ने गानि ने -नन्युल नम्मिन्तिना ? ओ राम !	(इ)
च.	१. अलनाडु तरणि सुतार्तिनि दीर्पनु वेलसि निव्वग लेदा ? अदियुगाक्क	

बलमु जूप लेदा ? वानि नेर-
 मुलकु दालुकोनि चेलिमि जेसि पद-
 मुल भक्तिनीयग लेदा नायन्दु नी

(कि)

२. धन गजाधमुल दनकु गलुग जेयु
 मनि ने निन्नडिगितिना ? इंक ने
 कनक मिम्मनिनाना श्री राम ! ना
 मनसुन निनु कुलधनमुग सं-
 रक्षणमु जेसितिगानि मरचितिना

(इ)

३. तल्लि दडि यन्न दम्मुल नी वनि
 युल्लमु रज्जिल वेदलतोनु
 कल्लाडक मोल्ल सुममुल नी
 चल्लनि पदमुल गोल्लाडुचुवेद-
 जल्लितिगानि ; त्यागराजुनिपै नी

(इ)

"INNĀLU DAYARĀKUNNA" (Nārayana Gowla)

What is the matter that your Grace has not been made available to me all these days ? Pray, tell me at least now. From my childhood I have reposed my faith entirely in you, and in none else. In the past did you not faithfully stand by Sugrīva and remove his distress ? Did you not show him a sample of your prowess only to convince him ? Did you not put up with his failings, overlooking them, make friends with him and vouchsafe to him in the end devotion to your holy feet ?

Did I ask you to give me gold, wealth, horses and elephants and did I ever utter an untruth ? I have never forgotten you: I have always cherished you in my mind as my family treasure.

I have always regarded you wholeheartedly as my father, mother and brothers: I have been worshipping your blessed feet with flowers.

शङ्कराभरणमु - 'ए विधमुलनैनगानि' - आदि

प.

एविधमुलनैनगानि नन्नेलुकोन मनसुरादा राम ! (ए)

अ.

भाविधि जूनुपट्ल नीवे-ब्रोववलेनु गानि वेरेव्वरु ?

च.

१. पावनरूप ! पंरात्पर ! नी
पाद सेवनु गोरिति यी
भूसुरुलनु नीवले कर्णानिधिथै
ब्रोचिन देवत लेव्वरा ? राम ! (ए)

२. दीनदयापर मूर्तिवि नीवनि
ने नेर नम्मितिरा ; अदिगाकनु
दानवगर्वविदारण ! नेनु सदा निनु
वेडितिरा ; राम ! (ए)

३. साक्षात्कारमुन नीवे ; नीडु क-
टाक्षमुलेक येव्वरु अतिकिरि जग-
त्साक्षियैन जीवनजदळाय-
ताक्ष ! त्यागराजपक्ष ; यिपुडे (ए)

" ĒVIDHAMULANAINA " (Sankarābharanam)

Won't you have the mind to bless me somehow ?
However deeply I may consider the matter, can I find any-
body except you to protect me who panted only for the
worship of your holy feet ? Are there any Dēvatas who can
protect holy people with mercy as you can ? I have always
firmly believed that you are the friend of the distressed and
have constantly prayed to you. Who is there who could
live without your grace ? You are the witness of the whole
Universe.

	जिम्ह	—	‘ अनाथुडनु गानु ’	--	आदि
प.			अनाथुडनु गानु ; राम ने !		(अ)
अ.			अनाथुडनु नीवनि निगमश्जुल सनातनुल माट विन्नानु ; ने		(अ)
च.			निरादरनु जूचि, यी कलि नराधमु लनेदरु पुराणपुढ्ढ ! पुररिपुनुत ! ना- गराट्शयन ! त्यागराजनुत !		(अ)

“ANĀTHUDANU GĀNU” (Jingla)

Oh Rāma! I am not a destitute. I have heard the ancients, well-versed in the Vedas, say that you are the Supreme. The silly folk of the world, seeing that I have no support of man, call me destitute.

	नाट	—	‘ निन्ने भजन ’		आदि
प.			निन्ने भजन सेयु वाडनु		(नि)
अ.			पन्नगशायि परुल वेडलेनु		(नि)
च.			स्नानादि जप तप योग-ध्यान समाधि सुखप्रद सी- तानाथ ! सकललोकपालक त्यागराजसन्नुत		(नि)

“NINNĒ BHAJANA” (Nāta)

Oh Protector of the Universe! I meditate on and worship you alone. I cannot bring myself to approach others. You bestow happiness on those who do snāna, japa, tapa, yōga, dhyāna, and samādhi.

बेगड — 'नी पद पङ्कजमुल' — आदि

प.

नी पद पङ्कजमुल-ने नेर नम्मिनानु (नी)

अ.

भूपाळल गर्वम्बु लणचु कोर
का परमेश्वर चापमु द्रुंविन (नी)

च.

१. कोपमुतो मुनु तापसि यिच्चिन
शापमुन नहल्य यनुदिनमु
चापराति तनुताम मोर्वेनि
यापेनु गनि परितापमु दीर्विन (नी)

२. वनरुहत्तुलितनयन संक्रन्दन
तनयुनि बाध सहिम्पनि विरो-
चन सुत्तु मदि गलिगिन भय मेगयग
घनतम दुन्दुभि वेनुतल दन्निन (नी)

३. ज्यावरनुत ! ज्याजावर ! बिडौ-
जावरजा ! श्रितत्यागराज !
ज्यावराज रुद्रावनीसुर
भावनीय्य मुनि जीवना ! निशमु (नी)

" NĪPADA PANKAJAMULĒ " (Bēgada)

Oh Life of Sages ! I have always reposed implicit faith in the lotus of your holy feet. You have broken the bow of Siva to put down the arrogance of kings. You have relieved Ahalyā of the distress she had been undergoing in the form of a stone as the result of the curse administered to her by the wrathful sage Gautama. You have driven away the fear that took possession of the mind of Sugrīva who was unable to bear the torment of his brother, Vāli, by casting to the winds the body of Dundubhi.

पन्तुवराळि

—

‘निन्ने नेर’

—

रूपकम्

प.

निन्ने नेर नम्मिनानुरा ; ओ राम ! रामय्य

(नि)

अ.

अन्नि कल्लनुचुनाडि पाडि वेळि

पन्नगशयन ! ने चिन्न तनमु नाडे

(नि)

ब.

१. वेदशास्त्र पुराण विद्यालचे भेद

वादमुल दीरक भ्रमयु बारलजूचि

(नि)

२. भोगमुलकोरकु भुविलो राजसम्मनु

यागादु लोनरिचि यलयुवारलजूचि

(नि)

३. ई जन्ममुन निन्नु राजि जेसिकोनलेक

राजिळरनि त्यागराज राज राघव

(नि)

“NINNĒ NERA NAMMINĀNURĀ” (Pantavarāli)

From my early days, convinced that everything in the world is unreal, I have placed my implicit faith in you and you alone, Oh Rāma! I have seen people learned in Vedas, Sāstras and Purānas stand bewildered at the undetermined religious controversies. I have seen people roam restlessly performing Yagas passionately for worldly enjoyments. I have come to the conclusion that unless one obtains your grace, one cannot thrive in life in this world.

आरभि

—

‘निन्ने नेर नम्मिनानु’

—

आदि

See above page 20

“NINNĒ NERA NAMMINĀNU” (Ārabhi)

Realising the futility of seeking protection of all and sundry, I have reposed my entire faith in you. Pray, protect me.

See above page 20

असावेरि — 'नम्मक ने मोस' — रूपकम्

- प. नम्मक ने मोस बोदुनटरा ? नटराज विनुत (न)
- च. १. दुर्विषयम्बुल्ल मनसुन-दूरकजेषु निनुनेर (न)
२. धन तनय कलत्रादुल्ल तनदनि बुद्धियीयनि निनु (न)
३. बोम्म रिङ्गुल्ल गानि नेरनम्मकु-भवमुनु यनु निनु (न)
४. नेम्मदि लेनि जनन मरणमुल्ल तोलुगिञ्चु निनु (न)
५. इन्द्रियमुल्ल काह्वाद करमिञ्चु रूपमुगल निनु (न)
६. रघुकुल रत्नमत्याग-राजार्चित पदयुग निनु (न)

"NAMMAKANĒ MŌSAPŌDU " (Āsāvāri)

Oh Jewel of Raghu race ! Would I allow myself to be deceived without reposing my faith in you. Who would drive away from my mind all evil propensities, and make me regard wealth, family etc. of the toy house as not my own, and would free me from restless and ceaseless births and deaths, giving quietitude to the senses by your charming figure.

सावेरि -- 'इन्तकन्न देल्ल' चापु

- प. इन्तकन्न देल्ल तरमा जग दीश्वर ने नी कितरमा नीतो (इं)
- च. १. नीटि लोनि राजोवसुरा राम निनु नम्मि ब्रलुकु जीवसुरा (इं)
२. नीवे तन किहपरमु राम निन्नु नम्मिन कापुरमु (इं)

३. घनमुनु गोर चातकमु रीति
गाचिति तन हृत्पातकमु (इं)
४. रजनीशु जूचु कुमुदमु रीति
राजिष्ठु निनु जूड मुदमु (इं)
५. नी करुण राजयोगमु माकु
नी मयमे राजभोगमु (इं)
६. राघव शुभकर मूर्ति
सागराशु नीषाडनि कीर्ति (इं)

"INTAKĀNNA DELPATARAMĀ " (Sāvēri)

Oh Lord of the Universe ! Is it possible to say more than this ? Am I a stranger to you ?

Just as water is essential for the sustenance of lotus, faith in you is imperative for my life. To me you comprise the earth and the heaven.

Mine is the life reposing faith in you just as the Chātaka bird eagerly longs for the cloud. I have been keeping my sinful heart in ardent expectance of you.

Just as the lily blooms at the sight of the moon, so do I on seeing your charming face.

Your grace is my royal fortune and to be full of you is the highest happiness. Oh Rāghava, Tyāgarāja's fame is that he is yours.

- हुसेनि -- 'रामा निन्ने' -- आदि
- प. रामा ! निन्ने नम्मिनानु निजमुग सीता (रा)
- अ. कामजनक कमनीयवदन ननु-
काववे, कावण्य जलघी ; (रा)

च.

१. सार ! सामादिवेदसार ! संतत-
बुधविहार राजितमुक्ता-
हार ! कनककेयूरधर सुगुण-
पारावार ! सुराराधितपद ! (रा)
२. धीरसुजनहृत्पंजरकीर ! नी पदभक्ति
माकीर ! मदनसुन्दरा-
कार ! दनुजसंहार ! दुष्टजनदूर !
रघुकुलोद्धार ! उद्धार ! (रा)
३. राजराज वन्दित ! भूजानायक !
सुरसमाज ! श्रीकर ! त्याग-
राजमानस सरोज ! कुसुम ! दिनराज
पङ्क्तिरथराजतनय ! श्री (रा)

" RĀMA NINNĒ NĀMMINĀNU " (Husēni)

Oh Rāma ! I have relied only on you ; you are the embodiment of grace and compassion. Pray, protect me and bless me with devotion to your holy feet

NARMA

(playful liberty with Lord)

NARMA-STUTI

(praise playfully expressed)

रीतिगौळ

‘सीतानायक’

चापु

प.

सीतानायक श्रितजन पोषक

श्री रघुकुल तिलक ओ राम

(सी)

च.

१. निरुपेद भक्तुल करिकोत बडलेक

गिरिपै नेक्कुकोंदिबो (श्री वेङ्कटगिरिपै)

(सी)

२. अङ्गलार्पुं जूचि रङ्गपुरमुन चे-
लङ्कुचु पण्डितिवो (रङ्गपुरमुन चेलङ्कुचु) (सी)
३. गाचिन भक्तुल जूचि या बलि ने
याचिश्च वेडलितिवो (याबलिने यचिश्च) (सी)
४. आशमिश्चि निन्नाशु जेरे रनि
कीशुल जेरितिवो जेरेरनि कीशुल वा जेरितिवो (सी)
५. जालितो वृच कुचेळुनि कनि गोपी-
चेलमु लेतितिवो (कनि गोपी चेलमु) (सी)
६. इक्षित मेरिगि युप्पोङ्कुचु ब्रोचु
बङ्गाद दोरवैतिवो (ननु ब्रोचु) (सी)
७. नीगुणमुल गुट्टु बागुग देलिसेनु
त्यागराजविनुत (देलिसेनय्य) (सी)

" SĪTĀ NĀYAKĀ " (Rīti Gowla)

Oh Sītānāyaka ! Protector of refugees ! Raghukula Tilaka !

Have you got upon the mountain unable to bear the worries caused by destitute devotees ?

Have you run away to Srī Rāgam and comfortably laid yourself down there, to prevent devotees approaching you with harrowing appeals ?

Have you started going yourself abegging of Bali Chakravarti, seeing that you are likely to be troubled by devotees by begging of you ?

Have you joined the company of monkeys to keep out the devotees who, attracted by the beauty of your person, rush to you to have your company ?

Have you stolen the sarees of the Gōpis, seeing that Kūchela (in tattered clothes) is approaching you for help to remove his poverty ?

Have you become the blessed Lord to protect me with a melting heart, truly realising my condition ?

I have now understood your real nature.

NARMA-PRĀRTHANA
(Prayer playfully expressed)

	देवमनोहरी	—	‘ कुल बिस्धुनु ’	रूपकम्
प.	कुल बिस्धुनु	बोवुकोम्मु	रम्मु ;	(कु)
अ.	इलगल भूदेव	सुरादुल	काधारुडु नी	(कु)
च.	निगमागमचर !	नीकु	नित्य मङ्गलमु गल्लु	
	वगसेयकु	राम !	वन्दित त्यागराज	(कु)

" KULABIRUDU " (Dēvamanōhaṛi)

Srī Rāma ! Save the family trait of your Solar Race. You are the prop of all the pious souls of the world and of the Dēvās. You are pervading the Vedas and Āgamas. Do not do unbecoming acts. You will earn for yourself eternal prosperity.

	कल्याणी	—	‘ ए वरमडुगुदुरा ’	—	रूपकम्
प.	ए	वरमडुगुदुरा	राम नि		(ए)
अ.	पावनमगु	नी पाद	भजनमु	सेयुटकैने	
	दोष	लेबरमैनदि ;	देवर !	यिडुने	(ए)
ब.	१.	श्री रघुवर !	सकलाधार !	नीमनसुन	
		कोरिन	पनुलनु	पदसारमुल	ना मन-

- सारग विडुवनने, सारतर ! वैराग्यमु
सारैकु सततगति कुमारुनि पालैनदि (ए)
२. नीलवनाभ ! सदा कालमु नी भक्तुल
जालमुलनु गनि परिपालन जेयुचु, नी
पोलिकगा जूचु मेळुनगल सौख्यमु
बालुडगु रिपुधुनि पालैयुंडग नि- (ने)
३. नी महिमलु विनगा नाममुनु दलचगा
भूमिनि पदरेखल नेमरकनु गनगा
तामरसनयना ! गुणधाम ! मनसु करगु
प्रेमरसमु भरतस्वामि पालै युण्डग नि (ने)
४. वारमु नीडु मनसु दारि ननुसरिचुचु
नेरमुलेकनु याहार सुषुप्तुलनु नि-
वारणमुजेयु परिचारक भाग्य मलमु
कारियमु सुमित्र कुमारुनि पालै युण्डगनि (ने)
५. श्रीहरि ! भरितशरसमूह ! सदा निनु ह-
द्रेहमुननु गनि दुर्दाहमुलनु रोसि वि-
वाहनुडु नीवनु मोहम्बुननु मरचि
सोहमनु सुखमु वैदेहि पालै युण्डग (ने)
६. ई जगतिनि गल सुखराजिनि मरिनिर्जर
राजपथम्बुलने नी जन्ममु नडुगनु
राजवदन ! त्यागराजुनि मदिकेपुडु
राजपथमुलैते जयमौ गानि (ए)

"ĒVARAMADUGUDURĀ " (Kalyāṇī)

Oh Rāma! What boon shall I ask you? I could not have even the privilege of worshipping and meditating upon your holy feet.

The determination not to give up, on any account, the task of carrying out the work that you think of, nor to give

up your blessed feet themselves, has become the monopoly of Ānjanēya.

The supreme happiness of looking after the welfare of hosts of your devotees, and doing it as well as you would do, has been appropriated by the youngster—your brother Satrugna.

The ecstatic loving devotion which longs only to hear of your glories, which desires ever to chant your holy name and which seeks to see diligently the footprints of your blessed feet on the earth, has become the sole possession of Bharata.

The rare fortune of incessantly serving you, knowing fully and following closely the trend of your mind and giving up food and sleep, has exclusively gone to Lakshmana.

The bliss of identity with you, transcending body-consciousness, discarding evil tendencies and realizing you always in the heart as the Lord Himself, has been solely reserved for Sītā.

I shall not ask in this life for the comforts of this world or even for the status of Indra. If the royal path of Devotion is vouchsafed to Tyagaraja, that will be a real triumph for him.

रीतिगौळ -- 'बडलिकदीर' -- आदि

प.

बडलिकदीर पव्वलिच्चवे

(ब)

अ.

सडलनि दुरितमुनु तेगगोसि-सार्वभौम साकेतराम

(ब)

च.

पङ्कजासनुनि परितापमु कनि
 पङ्कजासकुल पतिवै वेलसि
 पङ्कजाक्षितो धनमुन केगि
 जिङ्कनु वधियिञ्चि
 मङ्कुरावणुनि मदमु नणचि नि-
 रशङ्कुडगु विभीषणुनिकि बङ्गा
 लङ्क नोसगि सुरुल ब्रोचिन निष्क-
 लङ्क ! त्यागराजनुत राम

(ब)

"BADALIKA DĪRA " (Ritigowla)

Oh Lord of the Universe! Sāketā Rāma! To get refreshed pray, lay yourself down in the lotus of Tyāgarāja's heart after cleansing it of impurities of sin. Moved by compassion at the distress of Brahma, you took your birth in the Solar race, went to the forest with Sītā, killed Marīcha in the form of deer, conquered the wicked Rākshasa, Rāvana, gave Lanka to Vibhīshana of firm faith and afforded protection to the gods.

सारङ्ग - 'एमि दोव बल्कुमा' - आदि

प.

एमि दोव बल्कुमा यिकनु ने-
 नेन्दु बोडु P श्री राम !

(ए)

भ.

रामदासुवले नैते सीता-
 भाम मन्दलिङ्गुनी नीतो ; तन-

(के)

च.

दट्टि गट्टि करमुन शरचापमु
 बट्टि मूलबलमुल रावणु तल

गोट्टि निल्व नावेळ त्रिमूर्तुळ
 गोरि नुतिम्पग
 नट्टि वारि केदुरु बलिक राजुकु
 पट्टि यनग नीकु नादुपै दय
 बुट्ट कारणं बेमि ? देलिसे ; वर-
 भोगिशयन ! त्यागराजनुत ! तन- (ए)

" ĒMIDŌVA BALKUMĀ " (Sāranga)

Oh Srī Rāma ! Pray, tell me what way is there for me to follow ? Where could I go ? Had I been like Rāmadās, Sītā Devī would have spurred you on to go to my succour. When Rāvana and his reserve forces were destroyed by you, Trūmūrties were superbly praising you, while I on the other hand gave you only a faint praise, considering you to be only a king's son. How can I, therefore, expect any kind and considerate treatment at your hands ?

आरभि - 'ना मोरल्लु विनि' - देशादि

प.

ना मोरल्लु विनि येमर वल्लेना ?
 पामर मनुजुल्लो ओ राम ! (ना)

झ.

तोमर नाराचमुल्लै मनसुळु
 दोचेना ? भक्तपाप विमोचन ! (ना)

च.

१. इभ राजेन्दुडु येक्कुवैन
 लंच मिच्चिन देमिरा ?
 सभल्लो मानमु बोवु समयम्बुन
 सति येमिच्चेनुरा ओ राम (ना)

२. भागवताग्रेसररसिकावन !
 जगारुळुडनि पेरे

रागस्वरयुतप्रेम भक्तजन-

रक्षक ! त्यागराजवन्दित !

(ना)

" NĀMORALANU VINI " (Ārabhi)

Oh Rāma ! Having heard my plaintive appeals, should you forget me among these worldly rustic people ? Did my appeals appear to your mind as sharp weapons like Thōmara and Nārācha ? Still you are the redeemer of devotees of their sins. What heavy bribe did Gajēndra give you, what did Draupadi give you when her modesty was about to be outraged in the open court ? You are known as the over alert one, the protector of the good and real devotees, specially of those, whose devotion is heightened by their knowledge of music.

सावेरि — 'दरिदापुलेक वेडिते' -- देशादि

प.

दरिदापुलेक वेडिते-दयरा देमो ? श्री राम ! (द)

अ.

करिधनमुल्लु गलिगिते-करणिचि ब्रोतुवेमो ? (द)

च.

अलनाडु निर्जरवैरि बाळुनि जूचि ब्रोचितिविगानि
वलचि पदमुल नम्मिते वरमी दोचेना ? त्यागराजु (द)

" DARIDĀPULĒKA " (Sāvēri)

I do not know why I could not get your grace when I pray to you helplessly.

Probably you will show mercy to and protect one, if he had wealth at his command. In the past, you protected Prince Prahlēda, though he was the son of your inveterate enemy. But when I have clung to your holy feet with true devotion, did it ever occur to you to bless me with a boon ?

सुरति	—	‘रामचन्द्र नीदय’	—	देशादि
प.		रामचन्द्र नीदय !	राम येलरादय	(रा)
अ.		कामकोटिसुन्दरा !	करधृतमन्दर !	
		प्रेममीरमुन्दर,	बिलुव राक युन्दुरा ?	(रा)
व.		१. काननम्बु तापमो-कैकमीदि कोपमो ?		
		नेनु सेयु पापमो-नीकु शक्ति लोपमो ?		(रा)
		२. आडुदन्न रोसमो-अलनाडुपासमो ?		
		मेडलेनि वासमो-मेमु सेयु दोसमो ?		(रा)
		३. कल्ललैन नेयमा-कंटे नीकु हेयमा ?		
		तल्लडिळ न्यायमा ?	त्यागराजगेयमा !	(रा)

" RĀMACHANDRA NĪDAYA " (Surati)

Oh Rāmachandra ! Why does not your grace come to me ? When I call you with affection and love, why should you not come before me ?

Can the reason be fatigue of forest life, anger on Kaikā or my own sins or want of your capacity ? Can it be indignation at your having been called a woman, or the starvation forced on you in the past, or forced cottage life, or my misdeeds ? Can it be false friendship ? Or, are you vexed at my very sight ?

Is it fair that I should be teased like this ?

सारङ्ग	‘मामव रघुराम’	रूपकम्
प.	मामव ! रघुराम !	
	मरकतमणिश्याम !	(मा)
अ.	पासरजनभीम पालित सुत्राम !	(मा)

च.

१. दुरितंबुल्ल बोदु-दुनुम मनसु रादु ; (मा)
२. कलशाम्बुधि लोन-करुण करगि बोयना ? (मा)
३. विनु मरि समरमु ना-विधि शरमु विरिगेना ? (मा)
४. कल सत्यमु, सुगुण ! काननमुन निरुचेना ? (मा)
५. दिव्य ! नरापघन ! देवत्वमुबोयेना ? (मा)
६. राजाधिप ! त्यागराज विनुत्त ! बाग (मा)

"MĀMAŪA RAGHURĀMA " (Sāranga)

I cannot myself get rid of my sins, and you will not have the mind to destroy them. Has your store of mercy been washed away by the ocean. Is your arrow broken in the battle-field ? Have you left off in the forest your truthfulness ? Having taken a human form, superb though, have you lost your divinity ? Pray, protect me.

मध्यमावति - 'अङ्गि सुखमु' - रूपकम्

प.

अङ्गि सुखमु लेव्वरनुभविचिरि !

आदिमूलमाराम !

(अ)

झ.

सडलनि पाप तिमिरकोटिसूर्य !

सर्वभौम सारसाक्ष ! सद्गुण नि-

(ब)

च.

१. आश्रयिन्नि वरमङ्गिनि सीत

यडविकि बोनाये ;

आशरहरण ! रक्कसि इष्टमडुगु

नपुडे मुक्कुपोये ओराम ! नि-

(ब)

२. वासिग नारदमौनि वरमडुग

वनितरुपुडाये

- आर्शिचि दूर्वासुल्ल अन्नमडुग
अपुडे मन्दमाये ; ओ राम नि- (न)
३. सुतुनि वेडुक जूड देवकियडुग य-
शोद जूड नाये ;
सतुल्लेळ रतिभिक्षमडुग वारिवारि
पतुल वीडनाये ; ओ राम नि- (न)
४. नीके दय बुट्टि ब्रोतुवो ! ओववो !
नी गुट्टु बयलाये ;
साकेतधाम ! श्री त्यागराजनुत-
स्वामि ! येटिमाय ! ओ राम नि- (न)

" ADIGI SUKHAMU " (Madhyamāvatī)

Who has enjoyed pleasures by asking you for them, Oh Primordial Power and Lord of the Universe ? Destroyer of sins !

Sitā, who was so closely attached to you, had to go to the forests.

When Sūrpanakā expressed her desire to marry you, you had her nose cut off instantaneously.

When Narada wanted to know the Lord's Maya, he was himself transformed into a woman:

When Dūrvāsa asked for food, he not only lost his hunger, but became dull with a full stomach, loathing food.

When Dēvakī desired to enjoy the plays and pranks of a son, you let Yasōda have it.

When gōpīs desired to have you as their Lord, you made them leave their own husbands. Oh ! What a mystery ! Your ways are now clear to me.

You yourself must take compassion on me.

NARMA-RŌSHŌKTI

(Remonstrance playfully expressed)

दर्बार् - 'एदि नी बाहु बल' - आदि

प.

एदि नी बाहु बल पराक्रम-मेन्नाळ्ळ केन्नाळ्ळ ? (ए)

झ.

आदिदेव निजदासुल्लु गन-नासयुण्डग-करिवरद (ए)

च.

१. करमुन मेरयु शरचापमु था-कलि गोनलेदा ?
 मुरहर शौणितपानमु बहुदिन-
 मुळ गालेदा ! वादा (ए)

२. सरस भूसुल्ल बाधळु विनि रोसमु रालेदा ?
 मोरलिङगा योगनिहुर निलिपि
 मोमु जूप रादा ? वादा ? (ए)

३. वरसदप्पु बुडुळु नीचुल्लु वच्चिनिदि तेलियदा
 वेरपुलेक दिरिगेरु चालनुचु
 वेगमे, श्री त्यागराज सन्नत ! (ए)

" ĒDINĪ BĀHUBALA " (Darbār)

Have not the troubles of the pious and the devout reached your ears and set you indignant ? Should you not in response to their piteous cries stop your Yōganidra and show them your face (to comfort them) ? Are you not aware that low men have begun to indulge in unrighteous conduct ? Oh Lord ! It is enough ! Stop the fearless depredations of these men. Your true devotees are panting to see you. The world has not seen your martial prowess in action for long. Have not your shining bow and arrow become hungry ? Have they not been blood-thirsty too long ? Is this a matter for disputation ? Do come soon.

NARMA LĪLĀVARNANA
(Lord described playfully)

यदुकुलकम्भोजि — 'एतावुन नेर्चितिवो' — देशादि

प.

एतावुन नेर्चितिवो राम-येन्दुकिंत गासि (ए)

अ.

सीता लक्ष्मण भरत रिपुघ्न

वातात्मजुलतो नाडु नाटकमु (ए)

च.

आलु वज्जाल सोम्मु लडिगिरो

अनुजुलु दल्लि दड्ढ लन्न मडिगिरो ?

शीडुलैन वर भक्तुलु बिलचिरो ?

चिरकालमु, त्यागराजनुत ! नी

" ĒTĀVUNA NĒRCHITIVŌ " (Yadukula Kāmbhōji)

Where did you learn this drama which you enact with Sītā, Lakshmana, Bharata, Satrugghna and Anjanēya ? For what purpose are you taking all this trouble ? Did your wife ask of you diamond ornaments, or did your brothers and parents want food ? Did your pious devotees invite you ?

SVAYŌGYATĀKATHANA

(His own claims & qualifications)

श्रीरंजनि — 'भुविनि दासुडने' — देशादि

See above page 293

" BHUVINI DĀSUDANĒ " (Srīranjani)

Well-treated or ill-treated by my compeers, I have held fast to your blessed feet as my sole refuge. Have I

uttered anything false in the great desire of being your servant ?

See above pages 292—293

सौराष्ट्रम् - ' नीवे नन्नेड जेसिते ' - रूपकम्

See above pages 290—291

“ NĪVĒ NANNEDA JĒSITĒ ” (Sowrāshtram)

If, knowing *my mind, you yourself abandon me, to whom could I appeal ?

I have taken a resolve that I should always keep the company of the pious and the good, and chant Thy holy Name.

See above pages 291—292

शङ्कराभरणम् - ' राम निनुविना ' - रूपकम्

प.

राम निनुविना ननु रक्षिम्प नोरुलगान (रा)

च.

१. तल्लि तंङ्गि अन्न तम्मुळु दैवमु नीवनि
युळुमुननु अन्निटनिनु चलग बायुग जूचेद (रा)
२. पावन नी भक्ति सदा-पालिञ्चुनु मोक्षमोसगु
मावर नी सन्निधिनि प्रमाणमु जेसिपल्केद (रा)
३. सत्त्व गुणम्बुननु युपा-सन मोनरिच्चिरि पेद्दुळु
तत्त्वमु देलिसेनु निक भव-तरणोपायसु नीवनि (रा)
४. लोकुळु निजदासुळु गनि-लोपडुडु रस्यलतो
श्रीकर निनु दूषिच्चिन-चेडि पोयेरुगानि (रा)

५. कोरिन् कोरिक् लोसगेडु-श्री रमणा निन्ननिशमु
जेरिति शरणनुकोंटिनि-श्री त्यागराजनुत (रा)

" RĀMA NINNU VINĀ " (Sankarābharanam)

Rāma ! I don't see any one else but you who could protect me. I have been regarding you at heart as my father, mother, brother, and my very God and have been seeing you in everything. I have been cherishing to you deep devotion, which saves people and youchsafes salvation. This, Oh Lord of Lakshmi ; I solemnly affirm in your presence.

Great men in the past have worshipped you in the Satvic way. By following that path, I have understood the truth that you alone are the means with which to cross the ocean of Samsāra.

Worldly-minded people look at your true devotees with feelings of envy. They will ruin themselves if they abuse you. You fulfil the desires of devotees. I have accordingly approached you and sought your refuge.

आरमि — ' पल्लुक्वेमि पतितपावन ' — त्रिश्रल्लुवु

प.

पल्लुक्वेमि पतितपावन करुण

जिल्क्वेमि सुजन जीवन (ब)

च.

१. ओर्चिन् ताप मार्चिन् अङ्गलार्चिन् एन्तनेर्चिन् (ब)

२. दलचिन् निन्नू गोलिचिन् येन्त-वलचिन् बाग पिलिचिन् (ब)

३. देलिपिन् मनसु निलिपिन् पूज-सलिपिन् मतमु कलिपिन् (ब)

४. गांचिन् निनुमजिच्चिन् मुदमु-वंचिन् युरमुन नच्चिन् (ब)

५. पट्टिन् येन्ततिट्टिन् निन्नू-जुट्टिन् पदमु बट्टिन् (ब)

६. आडिन निन्नुपाडिन येन्त वेडिन कोनियाडिन (ब)
 ७. कोरिन मरुगुजेरिन निन्नु-दूरिन येन्तपोरिन (ब)
 ८. तेलिसिन बुद्धिगलसिन जूचि-सोलसिन पेरु देलिसिन (ब)
 ९. मोक्किन नीचे जिक्किन येन्तो-सोक्किन नीके दक्किन (ब)
 १०. नागराज शयन वेग रा श्री-त्यागराजनुत घृणासागर (ब)

“ PALUKAVĒMI PATITAPĀVANA ” (Ārabhi)

Oh Redeemer of the fallen ! How is it that you do not talk to me, nor show me even a little of your grace, though I endure any amount of distress, though I weep and cry aloud, though I study much, though I meditate on you much, though I serve you ardently, though I love you much, though I earnestly entreat you to come, though I represent to you my condition, though I fix my mind in you, though I offer worship to you, though I act in accordance with your dictates, though I see you and sing in praise of you, though I subdue my arrogance, though I instal you in my heart, though I hold you fast, though I abuse you much, though I keep myself always around you, though I take shelter in your feet, though I speak and sing of you, though I implore you much, though I praise you, though I desire you fondly, though I take refuge in you, though I slander you, though I fight with you much, though I understand you well, though I gain wisdom, though I see you and get enraptured, though I know the real significance of your holy name, though I prostrate before you, though I allow myself to get into your grip, though I pine for you much, though I feel I am entirely yours ?

Oh Ocean of Mercy ! Come to me quickly.

बलहंस	-	‘राम सीताराम’	-	आदि
प.		राम सीताराम राम राज तनय राम दशरथ राम सीताराम राम रघुकुलाब्धि सोम		(रा)
च.				
१.		उरगमुल्ल पेनगि नट्खल्लदि ना मनसु करुणजेसि कण्ट जूचि करमु बट्टु राम		(रा)
२.		सत्सति पति सेव जेयुचन्दमुन नमनसु- उत्सवमुल्ल जेयुट कुप्पोक्केनु राम		(रा)
३.		कल्पभूजमुन तीग कट्टु रीति मनसु कलग्गु लेन्नै विडिन्नि कदलदु श्री राम		(रा)
४.		अद्वैत सांराज्यमु लब्बिनट्टु राम सद्वैराग्यमु निधियु सायुज्यमे राम		(रा)
५.		आगम निगममुल्लकु नर्थमिदि राम त्यागराजुचे जेयिन्नि भोगमन्दु राम		(रा)

“ RĀMA SĪTĀ RĀMA ” (Balahamsa)

Oh Sītā Rāma! My mind feels as though snakes had coiled round it. Pray, have mercy on me and take me by the hand. Just as a chaste wife delights in serving her Lord, my mind rejoices to celebrate your festivities. Pray get them done by Tyāgarāja and be happy. Just as a creeper twines round Kalpa tree, my mind is inseparably attached to you and will not leave you even for ages. This is the nature of Advaitic realization, real detachment, and salvation itself. This is the essence of the Vedas.

भैरवि — ‘आनन्द मानन्दमायेनु’ — आदि

प.

आनन्द मानन्दमायेनु ब्रह्मानन्द
नित्यानन्द सदानन्द पर

(आ)

अ.

आनन्द मानन्द मानन्द मानन्द मायेनु

(आ)

च.

१. श्री राम ने धन्युडनैतिनि आनन्द
नीरखिलेन नीदनैतिनि राम
सारेकु नी बाडनि पेरु गळुगनैति

(आ)

२. आनाटि मोदळु निन्नु वेडिति
दुष्टमानवुल चेलिमि वीडिति ना
मानमे नीदु भार-मनुचुनु दलचिति

(आ)

३. पापमुलकु भयमन्दिदतिह-
त्तापमुलेल्ल चल्लजेसिति राम
नी पाद मुरमुन नुच्चि ध्यानिच्चग

(आ)

४. कलिकि यासळु रीसनारमु यी
कलिनि त्रुतुकु नामसारमु यिट्ळु
पलिकि पलिकि तोलगि-बाय द्विचारमु

(आ)

५. इललो सुखमु लेमायेनु यण्टे
कलगन्न भाग्य चन्दमायेनु निन्नु
कोलिचि ध्यानिच्चि तेळुसु-कोण्टि नी मायनु

(आ)

६. नीयन्दमुनु गनि सोक्किति नेड-
बायनि प्रेमचेत जिक्किति ना-
प्रायमुलेल्ल नी-पाळु जेसि ओक्किति

(आ)

७. नळुवकैननु निन्दुकैननु जन्द्र
कलनु धरिञ्चु वानिकैननु राम
दलचिनदेळु जेप्पतरमा नोटिकिरादु

(आ)

८. अन्यमुगा जूडदोचेना गनुक
 धन्योहमनि पत्क योचना मू-
 धन्युलैन भक्तानु-धान्त विरोचना (आ)
९. राजस गुणमुनु मानिति राम
 नी जपमुनु मदि बूनिति त्याग-
 राजु चेसिन पुण्य-राशि यनि येद्धिति (आ)

ĀNANDAMĀNANDAMĀYENU " (Bhairavi)

Oh Rāma ! By installing your holy feet in my heart and meditating upon them, I have become blessed and am enabled to swim in the ocean of Eternal and supreme Bliss. From my early days, I have been praying to you. I have abandoned the company of bad people ; and I have resigned myself and my honour to your care ; I shudder at sins ; and I have set at rest all the flaming passions of my heart. I have driven away sex desires and I have realized that the only salvation for human existence in this age lies in the efficacy of your holy name. By constantly repeating this, I have dispelled all worries. I have put down my Rājasic tendencies. I have taken to your Japa in right earnest. I have found by discrimination that worldly comforts are as fleeting as the wealth one comes across in a dream. I have by prayer and meditation clearly understood the ways of your Māyā. I have become enchanted by your beauty and have been caught in your net by ceaseless love. I have spent all my years in humble dedication to you. It is not possible for either Brahma, Indra or Lord Siva to give expression to what they actually realise. That experience is beyond words. I have no hesitation in saying that I am blessed and it is the result of my accumulated merit. I am sure you will not regard me as a stranger,

गानवारिधि — 'दयजूचुट किदि' — आदि

- प. दय जूचुट किदि वेळरा ; दाशरमे (द)
- अ. भववारण मृगेश जलजो-
झुवार्ति हर ! मञ्जुळाकार ! ननु (द)
- च. मुसु नीवानतिच्चिन
पनु लासगोनि ने-
मनसारग निदानमुग स-
त्पिनानु, वर त्यागराजास ! ननु (द)

" DAYA JŪCHUTAKIDI VĒLARĀ " (Gānavāridhi)

Oh Destroyer of fears ! This is the time to bless me with your grace: I have sedulously carried out your behests with all my heart and steadiness.

जयनारायणी — 'मनविनि विनुमा' — आदि

- प. मनविनि विनुमा मरव समयमा (म)
- अ. कनुगोन गोरि दुष्कल्पन मानिति
कनिकरमुन निनु बाडुचुन्न ना (म)
- च. ओरुलकु हितमगु भावन गानि
चेरुनु मार्गमुल जित्तिम्पलेनु ;
परमदयाकर ! भक्तमनोहर !
धराधिप करार्चित ! त्यागराजु (म)

" MANAVINI VINUMĀ " (Jaya Nārāyaṇī)

Oh Repository of Supreme Mercy ! Captivator of Devotees' hearts ! Pray, listen to my appeal. This is no time to forget me. Imbued with the intense desire to have your

Darsan, I have banished evil thoughts from my mind and have been lovingly singing your glory. I have never entertained thoughts which will be injurious to others, but only those which do good to others.

हरिकाम्भोजि - 'रामनन्नु ब्रोवरा' - रूपकम्

प.

रामनन्नु ब्रोवरा-वेमको लोकामि (रा)

अ.

चीमलो ब्रह्मलो-शिव केशवादुल्लो
प्रेममीर मेलगुचुण्डे बिण्डु वहिचिन सीता (रा)

च

मेप्पुलकै कन्नतावु-नप्पु बडक विरवीगि
तप्पु पनुल्लु लेक युण्डे-त्यागराज विनुत सीता ? (रा)

" RĀMANANNU BRŌVARĀ " (Harikāmbhōji)

Oh Rāma! Beloved of the world! How is it that you, who are reputed to abide lovingly in all beings from ant to Trimūrtis, do not come to protect me? I have not borrowed money and become indebted, to gain the approbation of people, nor am I given to wrong ways out of haughtiness.

सुद्धदेशि - 'रघु नन्दन' - देशादि

प.

रघु नन्दन ! राज मोहन !
रमियिम्पवे ना मनसुन (र)

अ.

नगजा निलज नारदादि ह-
न्नाळिका निवासुडैन गानि ; श्री (र)

च.

चित्तमन्दु निन्नूचि प्रेमतो-जित्तु सद्गुल
सुत्तमोत्तमुल्लु ना मदि-नुचि पूजिच लेदा ?

तत्तरमु दीर्घुं गारणम्बु नीवे
ताळ जाल निक त्यागराजनुत

(र)

“ RAGHUNANDANA RĀJAMŌHANA ” (Suddha Dēsi)

Oh Raghunandana of kingly charm who dwells in the lotus-hearts of Pārvatī, Hanumān and Nārada! Pray, cheer up my mind. Have I not consistently regarded those pure devotees, who instal you in their hearts and keep constantly meditating upon you, as the greatest of beings, and have I not been worshipping them wholeheartedly? You alone can remove my distress. I cannot bear it any longer.

BHAKTA SŌDHANA

(His trials)

(see also under Roshokti)

आरम्भि	‘साधिचेने’	—	आदि
प.	साधिचेने ; ओ मनसा !		(सा)
अ.	बोधिचिन् सन्मार्ग वचनमुल बोक्कुजेसि ता बहिनपट्टु		(सा)
च.	समयानिकि दगु माट लाडेने स्वरसाहित्य यत्तुकडल्लु		(सम)
१.	देवकि वसुदेवुल नेगिचिन्नु		(सम)
२.	रङ्गेशुडु सलग्गा जनकुडु सन्गीत साम्प्रदायकुडु		(सम)
३.	गोपी जन मनोरथ मोसक्क लेकने गेलियु जेसेडु वाडु		(सम)
४.	वनितल सदा सोक्क जेयुचुनु म्रोक्क जेसे ; परमात्मुडदियुगाक्क		(सम)

५. यशोद तनयुडंनु मुदम्बुननु
मुडु बेट्टु नम्बुचुण्ड हरि (सम)
६. परम भक्त वत्सल्लुड सुगुण
पारावारं ढाजन्म मनघुडी कलि
बाधल दीर्घुवाडनुचु ने ह्दाम्-
बुजमुन जूचु चुण्डग (सम)
७. हरे रामचन्द्र ! रघुकुलेश
मृदु सुभाष शेषशयन !
परनारीसोदराज ! विराजतुरग !
राजराजनुत ! निरामयापघन !
सरसीरुहदलाक्ष यनुचु
वेडुकोन्न नन्नु ता ओवक्नु (सम)
८. श्री वेङ्कटेश ! स्वप्रकाश ! सर्वोन्नत ! सज्जन-
मानसनिकेतन ! कनकाम्बरधर ! लसन्मकुट
कुण्डलविराजित ! हरे ! यनुचु ने पोगडगा
त्यागराज गेयुड मानवेन्दु-
डैन रामचन्द्रुडु
सङ्गकुल नडत लिट्टु नेने (सम)
थमरिक्का ना पूज गोनेने
थलुग व्हनेने
विमुखलतो जेर वोक्कु मनेने
चेत गलिगिते ताल्लु कोम्मनेने
दमशमादि सुखदायकुडगु श्री
त्यागराज नुतुडु चैतराकने (सम)

"SĀDHINCHENĒ" (Ārabhi)

Oh mind ! Srī Rāma, belying the precepts he himself inculcated for treading the righteous path, has carried out what he wanted to and evaded coming to me, uttering words as suited the occasion. He similarly subjected Devakī

and Vasudēva to a number of trials. Without fulfilling the heart's desires of the Gōpīs, he taunted them. He (Paramātmān) would always make women pine and bow to him. He would, posing himself as the child of Yasōdā, allow her to please herself by kissing him and would smile at her.

Though he was a lover of devotees, an embodiment of all virtues, and an eternally stainless one, when I was eagerly expecting that he would free me from the troubles of Kali age and when I was praying to him, chanting his glorious names, he evaded me without protecting me.

He appreciated and lovingly accepted my worship as being typical of a good devotee. He without coming to me, merely advised me not to be put out and not to seek the company of the godless brood and counselled patience in times of tribulation.

MANAS-SAMBŌDHANA

(Exhortation to Mind)

अठण	‘चेडे बुद्धि’	-	आदि
१.	चेडे बुद्धि मानुरा		(चे)
झ.	इडे पात्र मेवरो जूडरा		(चे)
च.	भूवासिकि दगु फलमु गलगु ननि बुधुलु बल्क विनलेदा ? मनसा ! श्री वासुदेव सर्व मनुचुनु चिंतिचरा ; त्यागराज विनुतुनि		(चे)

" CHEDẼ BUDDHI " (Atāna)

Banish all evil mentality: Take care to see the really charitable one. Oh Mind ! Have you not heard the wise say that each gets results according to his desires ? Meditate constantly on the Eternal Truth that Srī Vāsudeva is every-thing.

विवर्धनि	—	‘विनवे ओ मनस’	—	रूपकम्
प.		विनवे, ओ मनसा ! विवरम्बुग ने तेल्पेद *		(वि)
अ.		मनसेरिद्धि कुमार्गमुन—मरि पोरल्लुचु चेडवलदे		(वि)
च.		ई नडतल्लु बनिकिरादु ईश्वर कृप गल्लुग बोदु ; ध्यान भजन सेयवे ; वर-त्यागराज मनविनि		(वि)

" VINAVẼ ŌMANASĀ " (Vivardhani)

Oh Mind ! Listen to my appeal. I am making it clear to you. Do not knowingly indulge in bad ways and get ruined. These ways will not serve you. They won't bring you the Lord's Grace. Do Dhyāna and Bhajana.

निमारश्च	—	‘मनसा श्रीरामुनि दयलेक’	—	आदि
प.		मनसा श्रीरामुनि दयलेक मायमैन विधमेमि ?		(म)
अ.		घन दुरितम्मुल कोट गट्टि ना कार्यमुल्लु चेरचित्तिवो ?		(म)
च.		परदारल पर धनमुल कास बडि चेडि तिरिगित्तिवो लेक पर जीवात्मुल हिंसित्तिवो ? वर त्यागराजनुतुनि मरचित्तिवो ?		(म)

" MANASĀ SRI RĀMUNI DAYALĒKA " (Māraṇjanī)

Oh Mind ! Why is this sudden disappearance of Srī Rāma's grace ? Have you raised an impregnable wall of sins around me and spoiled all my efforts ? Have you turned wicked and roamed about, hankering after other peoples' women and wealth ? Have you tormented other souls ? Or have you forgotten Srī Rāma himself ?

कल्याणी - 'भजरे रघुवीरम्' - आदि

See above page 7

" BHAJARĒ RAGHUVĪRAM " (Kalyānī)

Have always in your mind Srī Rāma, the conqueror of Māyā, and worship him.

See above page 8

मलयमास्तम् - 'मनसा येदुलो' -- रूपकम्

प.

मनसा ! येदुलोरुन ! ना-मनावं चेकोनवे ? ओ (म)

झ.

दिनकरकुल भूषणनि-दीनुडवै भजन जेसि,
दिनमु गड्डुपु मनिन नीनु विनवदेल ? गुण विहीन (म)

व.

वल्लिलो राजस तामस गुणमुल्लु गलवारि चेलिमि
गलसिमेलमितिगुचु मरि-कालमु गडपक ने
सुलभमुगा कडतेरनु-स्चनलनु तेलिय जेयु
इलनु त्यागराजु माट-विनवदेल ? गुणविहीन (म)

" MANASĀ ETULŌRTUNĒ " (Malaya Mārutam)

Oh unworthy Mind ! How can I bear this ? Pray, listen to my counsel. Why are you heedless of my advice that you should always spend your days in worshipping Srī Rāma, the ornament of the Solar Race, in all humility and, that, instead of wasting time in associating with people swayed by Rājasic and Tāmasic tendencies, you should follow the easy and profitable method to attain salvation, which I have been urging on you ?

कल्गड	—	‘ समयमु येमरके ’	आदि
प.		समयमु येमरके मनसा !	(स)
अ.		सुमतुलौ नरुलनु जेरि निज सुख मनुभविश्वुटकु नीकिदि	(स)
च.		अन्तरङ्गमुन गळुगु भयमुन अन्तरिक भक्ति मार्गमु देखिसि धान्त संरक्षकुडैन श्री त्यागराज सन्नुतिनि जूड	(स)

" SAMAYAMU ĒMARAKĒ " (Kalgada)

Oh Mind ! Do not be inattentive. This is just the time for you to seek the company of the virtuous and the good and enjoy thereby real happiness. This is the time for you to overcome fear and learn the secret of Bhakti-Mārga and realise the immanence of the Lord, the Protector of the holy and the pious.

सावेरी	—	‘ श्री राम रामा ’	चापु
प.		श्री राम रामाश्रितुलमु गामा नेरमा ब्रोव भारमा	(श्री)

च.

१. मनसा नामाट विनि सारेकु
मुक्ति गनुमी मंचिदनुमी (श्री)
२. पल्लविध कर्मम्बुलयन्दु ममेमु
देळसुको हरिनि गळसुको (श्री)
३. लोळुळ तमत्रोव थेकमन्दुरु जेप्पु.
कोकवे मोसवोकवे (श्री)
४. माटिमाटिकि नूनेरोटि येहुळु तिरुगु
धाटिरा मतमेपाटिरा (श्री)
५. आमतमुलयन्दु नेममु स-
त्यमु येमरबोळु पामर (श्री)
६. गत्यन्तरमु लेदु प्रत्येकमुन जूड
नित्युनि कृतकृत्युनि (श्री)
७. तोलिभव नाटकमुलजेयु पापमु
तोलगुनु सुखमु कळगुनु (श्री)
८. ना दलपुन नुण्डु श्रीदुनि मनसेन्दु
मीदनो येवरि बोधनो (श्री)
९. जाड देळसुकोनि वेडुकोन्न नन्न
जूडु माटाडुडु (श्री)
१०. कोधलोभमुलतो बार्धिचिन या
राधनो लेक शोधनो (श्री)
११. सद्युनि चिरुनव्वु वदनुनि पदभक्ति
वदलनु एन्दु कदलनु (श्री)
१२. नेममुग तोलि नोमुन दोरिकिन
रामुनि जितकामुनि (श्री)
१३. शौळुनि सहुणशालिनि जूचुटे
चाळुनु अन्यमेलनु (श्री)

१४. बलराज जनकुनि बलचुदननि पेर
गोछुनु यमुनि गोछुनु (श्री)
१५. ना जयमुनु त्यागराजुनि राजाधि-
राजुनु गूर्तु राजिनि (श्री)

" SRĪ RĀMA RĀMĀSRITULAMU GĀMĀ " (Sāveri)

Oh Rāma! Are we not your dependants? Do you see any fault in us? Is it too heavy a task to protect us?

Oh Mind! Listen to me, aim at and seek salvation. Regard it as the best course. Know the secret and significance of the various karmas.

Worldly men will assert that theirs is the only path. Don't follow it and get deceived.

It is easy for me to move on the beaten track, like the bull going round and round the oil crusher. Of what use is such a course?

While in that situation, don't give up principle and truth and be deceived.

There is no other way. See in solitude the Eternal One and the Doer of all deeds. You will be redeemed of the sins of your previous births and will be blessed with happiness.

I am thinking of the Lord, but his mind is somewhere else—I don't know at whose instigation.

When I am praying to him, studying fully his disposition, he would neither look at me nor talk to me.

Could it be probable that my worship is tainted with anger and miserliness? Or, is the Lord testing me?

I will not give up devotion to the lotus feet of the All-merciful One, nor give up hearing of him:

It is enough if I have a darsan of Srī Rāma, whom I got as the result of my worship in previous births—the conqueror of desires, the model of rectitude and the embodiment of all good qualities. Why need anything else ?

I would ardently love the Lord Vishnu, adore his holy name and conquer death.

With this victory I shall secure Tyāgarāja's King of Kings.

साम	—	‘एटुलैन भक्ति’	—	चापु
प.		एटुलैन भक्ति वच्चुटके यन्नमु सेयवे		(ए)
अ.		मटुमाय भवमुनु मनदनि येचक वटपत्रशयनुनि पादयुगमुलन्दु		(ए)
च.		१. विद्या गर्वमु लेल ? नीव- विद्या वशमु गानेल ? खद्योतान्वय तिलकुनि पुरमेळ बुद्धियाळुग दोच देल ? ओ मनसा !		(ए)
		२. राम नाममु सेय सिग्गा कारा- देमि बल्कलु पुंदि बुग्गा ; भामलु गरदाटक युण्डिन जग्गा पामर मेनु नम्मक नीटि बुग्गा		(ए)
		३. भोग भाग्यमुलन्दु निज भागवतुळकौ नीपोंदु त्यागराजवरुनि नी यन्दु बागुग ध्यानिञ्च भवरोगमन्दु		(ए)

" ETULAINA BHAKTI " (Sāma)

Oh Mind ! Anyway try to have devotion to the feet of Lord Vishnu without becoming attached to the illusory Samsāra.

Why should you have pride of learning ? Why should you subject yourself to ignorance ? Why should you not have the resolve promptly to enjoy the presence of the Gem of the Solar Race in Ayōdhyā ?

Are you ashamed to chant the name of Rāma ? Is it improper to do so ? You do not give a reply. Are you suffering from a wound in the mouth ? Will it bring you glory, if you act up to the wishes of women ? Fool ! Trust not the body: It is but a water-bubble.

Wealth and enjoyments will be yours, if you associate with genuine devotees. Meditate on Tyāgarāja's saviour. It is the remedy for the disease of Samsāra.

MANGALĀSĀSANA

(Pronouncing blessing on the Lord in his devotion)

मैरवी - 'रक्षबेदरे दोरकु' - आदि

प.

रक्षबेदरे दोरकु (र)

अ.

वक्षस्थलमुन वेलयु-लक्ष्मी रमणुनिकि जय (र)

च.

सीता करमुनु बट्टि चेलगिन दोरकु
वातात्मजुनिकि जेथि वशमैनदोरकु पुरु-
हूतादुल रक्षिम्प बाहुजुडैन दोरकु, स-
ह्रीत प्रिय त्यागराज गेयुडैन दोर, कैश्वर्य , (र)

" RAKSHA BETTARĒ " (Bhairavī)

Let us protect our Lord in whose bosom shines Lakshmī,
with the Victory charm.

Let us protect with prosperity-charm our Lord who
shines with the divine Sītā as His spouse, our Lord who
appeared with mighty arms to protect Indra and other
Devas, our Lord who has his abode in the heart of music-
loving Tyāgarāja.

KRITAJNATĀ

(Expression of gratitude)

तोडि ' दाशरथी नीरुणमु ' -- आदि

प.

दाशरथी ! नीरुणमु दीर्घ ना
दरमा ? परमपावन नाम ! (दा)

अ.

आशदीर दूर देशमुलनु
प्रकाशिम्य जेसिन रसिकशिरोमणि (दा)

च.

भक्तिलेनि कविजाल वरेण्युलु
भाव मेरुग छेरनि कलिलोन जनि
भुक्तिमुक्ति गलगुननि कीर्तनमुल
बोधिंविन त्यागराजकराचित ! (दा)

" DĀSARATHĪ NĪ RUNAMU " (Tōdi)

Oh Rāma! Is it possible for me to repay my debt to you ?
To my heart's content you have made my glory shine in far-
off countries.

Realizing that secular poets, devoid of devotion, are unable to grasp the important and real significance of your Swarūpa, you have *come down to the world and blessed Tyāgarāja, with the inspiration and the capacity to compose divine songs that confer temporal and spiritual attainments.

ANUBHĀVAS & BHAKTIPRAKĀRAS

(Forms of Devotion)

Darsana—General

भैरवी	--	‘ कोलुवै युन्नाडे ’	—	आदि
प.		कोलुवै युन्नाडे ; कोदण्डपाणि		(को)
अ.		तोलिकर्म मणग जूतामु रारे तोयजारि रोहिणि गूडिनरीति		(को)
च.		मनसु रञ्जिल्ल सुरसतुल्ल यणिमादुल्ल कोलुव, वेयिवन्ने कनक शलाकनुगेह सीता कान्ततोनु त्यागराजनुतुड्ड		(को)

“ KOLUVAI ” (Bhairavī)

To get rid of the effects of our Pūrva Karma, Oh devotees, let us all go and have the darsana of Srī Rāma, in his court shining with Kōdanda in hand. With attendant paraphernalia and with the golden hued Sitā by His side, He shines like moon with Rōhinī.

Sravana

मध्यमावति -- 'राम कथा सुधा' . -- मध्यादि

प.

राम कथा सुधारसपान मोक-राज्यमु जेसुने (रा)

अ.

भामामणि जानकि सौमित्रि
भरतादुलतो भूमि वेलयु सीता (रा)

च.

धर्माद्यन्निल फलदमे मनसा !
धैर्यानन्द सौख्य निकेतनमे !
कर्मबन्धज्वलनाब्धि नावमे
कलिहरमे त्यागराजविनुतुङ्गु (रा)

" RĀMA KATHĀ SUDHĀ " (Madhyamāvatī)

The drink of the nectar of the story of Rāma, who had come down to the Earth with Sītā, Sowmitri, Bharata and others, will secure for one a kingdom.

It will ensure for one, all the four purushārthas. It is the abode of courage and bliss. It will serve him as a craft to cross the burning ocean of Samsāra. It will destroy all sins.

Kīrtana

(Bhajana, Nāmakīrtana)

मुखारि - 'एलवतार' -- आदि

प.

एलवतारमेत्तुकोन्टिवि एमि कारणमु ? रामुडै (ए)

अ.

आलमुसेयुटका अयोध्या
पालन जेयुटका ? ओ राघव ! (ए)

च.

योगुल जूउटन्दुका भव

रोगुल ब्रोउटन्दुका ? शत-

राग रत्नमालिकलु रचिचिन

त्यागराजुकु वर मोसगुटन्दुका ?

(ए)

“ ĒLĀVATĀRAM ” (Mukhāri)

For what purpose did you incarnate as Rāma ? Was it to make war, Oh Rāghava, or to rule over Ayōdhyā ? Was it to enable yogis to have your darsana, or to save people who suffer from the disease of Samsāra ? Was it to grant boon to Tyāgarāja who had made for you a garland of gems of Kīrtanas in various rāgas ?

शुद्धबङ्गाल

—

‘तप्पगने वच्चुना’

--

रूपकम्

प.

तप्पकने वच्चुना-तनुवुकु लम्पट ? नीकृप

(त)

अ.

मेप्पुलकै कोप्पुलुगल-मेटि जनुल जूचि भजन

(त)

च.

रुकलकै पैकि मच्चि-कोकलकै याहारमुनकु

नूकलकै ध्यानिचिति-त्यागराजनुति भजन

(त)

“ TAPPAGANĒ VACHCHUNĀ ” (Suddha Bangāla)

The moment the Lord's grace fails one, he will surely be subjected to troubles. Bhajana done with the object of gaining others' approbation is bound also to bring one trouble. Similar will be the result in the case of Bhajana done for earning money, clothes, ornaments, provisions etc.

पूर्वकल्याणी -- 'परलोक साधनमे' देशादि

- प. परलोक साधनमे मनसा ! (प)
- अ. स्मरलोम मोहादि पापुल्लु
स्मरिचिचके ; श्री राम भजन (प)
- च. जननादि रोग भयादुल्ले
जगमन्दु गरुग दुरासल्ले
तनयादि बान्धवल्ले भ्रमले
दगल नीदु त्यागराजनुतुनि भजन (प)

" PARALŌKA SĀDHANAMĒ " (Pūrvakalyāni)

Srī Rāma Bhajana conducted without the taint of lust, greed, annoyance, anger, etc., is surely the means for attaining salvation.

Such a Bhajana, which Tyāgarāja himself does, wards off fear, disease of rebirth, greed which is rampant in the world and the attachment to family and relations.

चक्रवाकम् - 'सुगुणमुले जेप्पुकोण्डि' - रूपकम्

- प. सुगुणमुले जेप्पुकोण्डि-सुन्दर रघुराम (सु)
- अ. वगलेरुल्लेक यिदु वत्तु वनुत्तु दुरासले (सु)
- च. स्नानादि सुकर्मम्बुल्ले वेदध्यानम्बु लेरुग ;
श्रीनयक ! क्षमियुत्तुमु श्रीत्यागराजनुत ! (सु)

" SUGUNAMULĒ " (Chakravākam)

Oh Raghurāma ! Not knowing your wily ways and in the fond hope that you yourself will come here, I have

been singing the glory of your virtues. I am not conversant with the practice of karmas nor with the Vedic lore, nor Dhyāna. Oh Lord of Lakshmī ! Pray, forgive me.

Smarana, Dhyāna

नागस्वरावलि - 'श्री पतेनीपद' - आदि

प.

श्री पते ! नीपद-चिन्तन जीवनमु (श्री)

अ.

ने परदेशि, नागासि-बापवे चनुवुनदय जेसि (श्री)

च.

राजाधिराज ! रविकोटि तेज ! पूजिचि निन्निन्द्राडुलुदि-
म्राजुलै वेलय लेदा ? राजिळ्ळु श्रीत्यागराजुनिकि (श्री)

" SRĪPATĒ NĪPADA " (Nāgaswarāvali)

Oh Srīpati ! Meditation on your holy feet is the very life and way to salvation to the bright-hearted Tyāgarāja.

I am a forlorn being. Pray, remove my distress with affection. Have not Devas like Indra attained their status by worshipping you ?

केदारम् - 'मरचु वाडना' - आदि

प.

मरचु वाडना ? राम निनु ! मदन जनक (म)

अ.

मरकताङ्ग नीथोक्कमदिनेच्च वल्लु (म)

च.

कानिमानवुल्लु गरुणलेक नापै
लेनि नेरमु लेच्चिन गानि

श्री निजमुग नाचेन्त जेरिनगानि
रानि नीदय त्यागराजनुत !

(म)

" MĀRACHUVĀDANĀ " (Kēdāra)

Can I ever forget you, the father of Madana? Oh emerald-hued Rāma! Don't think that I can. Unmindful of the cruel accusations of persons hostile to me, and even though Lakshmī be in my side, shower your grace.

Pada Sēvana

अमृतवाहिनि — ' श्री रामपादमा ' — आदि

See above page 220

" SRĪ RĀMA PĀDAMA " (Āmrta Vāhini)

Oh Rāma's blessed feet! It is enough if I secure your grace. Come and make my mind your abode.

See above page 220

रामप्रिया — ' सन्देहमुनु ' — देशादि

See above page 221

" SANDEHAMUNU " (Rāmapriyā)

Oh Rāma! Pray, clear my doubt. Are your holy feet, worshipped by Nanda, great, or are your elegant sandals great?

See above page 221

बेगड — ' नी पदपङ्कजमुले ' — आदि

See above page 483

" NĪPADA PANKAJAMULĒ " (Bēgada)

Oh Life of sages ! I have always reposed implicit faith in the lotus of your holy feet. You have broken the bow of Parameswara to put down the arrogance of kings of the earth.

See above page 483

Archana, Mūrtipūja
Alankāra

हिन्दोलवसन्तम् — ' रार सीता ' रूपकम्

प.

रार सीतारमणी मनोहर ! (रा)

अ.

नीरजनयन ! ओक मुद्दीर, धीर ! मुङ्गल (रा)

व.

१. बङ्गाह बल्लल ने बायुग गट्टेदा मरि
शृङ्गारिन्चि सेवजेसि कौगिट जेवेंद ; (रा)

२. सारेकुनुदुट गस्तूरितिलकमु बेट्टेद ;
सारमैन मुक्काहारमुल दिहेद ; (रा)

३. योगमु नीपै यनुरागमु बाडेद ; वे-
रे गातियेवर ? श्री त्यागराजविनुत (रा)

" RĀRA SĪTĀ " (Hindōla Vasantam)

Oh Lotus-eyed one, do come before me and give me a kiss. I shall hug you to my bosom. I shall dress you well with golden clothes, beautify you with Kastūri Tilaka and brilliant pearl necklace ; I shall serve you with love and regard, and shall affectionately sing to you with my mind fixed on you. Who is there for me but you ?

खरहरप्रिया — ‘चेतुलर’ — आदि

प.

चेतुलर शृङ्गारमु जेसि चूतुनु ; श्री राम ! (चे)

अ.

सेतुबन्धन सुरपति सर-
सीरुह भवाडुल्लु बोगड, ना (चे)

च.

१. मेरुगु बङ्गारन्देल्लु बेट्टि
मेट्टियौ सरिग वल्लु गट्टि
सुरतर सुर्ममुल शिकनिण्डजुट्टि
सुन्दरमगु मोमुन मुद्दुबेट्टि (चे)

२. मोल्लु कुन्दुनपु गेज्जल्लु गूर्चि
मुद्दुग नुदुटनु दिलकमु दीर्चि
यलकलपै राविरैकयु जार्चि
यन्दमैन निन्नुरमुन जेर्चि (चे)

३. आगि मुत्थाल कोंडे वेसि
हल्लुसुगा परिमल्ल गन्धमु बूसि
बाणि सुरट्टिचे विसरग वासि
वासियनुच्चु त्यागराजनुतयानि रोसि (चे)

" CHĒTULĀRA " (Kharaharapriyā)

I shall decorate you with my own hands so beautifully as to elicit the admiration of even Brahma and other devotees and enjoy the sight myself. You will have golden anklets for your feet, high class golden clothes for your dress ; your tuft will be decorated with sweet-smelling pārijāta flowers ; your loins will have a girdle of golden beads ; your forehead will be bedecked with a pendant of gems in the shape of the sun ; your frontal tuft will be encircled with precious pearls and your body besmeared

with sweet-scented sandal paste. So made up to my heart's content, I shall kiss you and hug you to my bosom. Saras-watī will come and fan you then. In that exaltation I shall ejaculate " well-done ", " well-done ".

I shall thus cut asunder all my bondage.

Svāgata

यदुकुलकाम्भोजि - 'हेच्चरिकगारार' - झम्प

प.

हेच्चरिकगारार हे रामचन्द्र

हेच्चरिकगारार हे सुगुणसान्द्र

(हे)

अ.

पच्चविल्लुनि गन्न पालित सुरेन्द्र

(हे)

च.

१. कनकमयसौ मकुट कान्ति मेरयगनु

घनमैन कुण्डलयुगम्बुल्ल गदलगनु

घनमैन नूपुर युगम्बु घल्लननु

सनकाडुलेल्ल कनि सन्तसिल्लगनु

(हे)

२. आणिसुत्थाल सरलल्लाडगनु

वाणिपतीन्द्रुल्लिखरुस पोगडगनु

माणिक्य सोपानमन्दु मेळगनु

वीण पल्लुल विनुचु वेड्क चेळगनु

(हे)

३. भिन्नू जूडवच्चु भगिनि करम्बु चिल्लुक

मनसु रज्जिल्ल नी महिमलनु बलुक

मिनुवासुलेल्ल विरुलनु चाल जिल्लुक

घन त्यागराजु कनुगोन मुहु गुल्लुक

(हे)

" HECHCHARIKAGĀ " (Yadukulakāmbhōji)

Oh Rāmachandra ! Come ! Come in state, duly heralded !

You are yourself the father of Manmatha. Come with your shining golden crown, precious ear-ornaments, with the jingling of your anklets, to the delight of sages like Sanaka.

Come with your pearl-necklaces dangling, with Brahma and Indra praising your glory, gently ascending the steps set with precious stones, listening to the music of Vīṇa.

Come with the singing parrot on the hand of your sister, who has come to see you, with the celestial beings strewing flowers at you, enabling Tyāgarāj to enjoy the grand and gracious sight.

Naivēdya

तोडि	-	‘आरगिम्पवे’	-	रूपकम्
प.		आरगिम्पवे, पालारगिम्पवे		(आ)
झ.		(रघु) वीर जनकजाकरपवित्रितमौ वेल्ल पा-		(ला)
च.		सारमैन दिव्यान्नमु-षड्रसयुत भक्षणमुल्ल		
		दार सोदरादुल्लतो, त्यागराजविनुत ! पा-		(ला)

“ ĀRAGIMPAVĒ ” (Tōdi)

Srī Rāma ! Pray drink this milk. Accept this offering of butter and milk made holy by the touch of Sītā, and the delicious Chitrānnam and cakes to cater for the six varieties of tastes. Partake of them in company with Sītā, brothers and other Bhaktas.

खरहरप्रिया 'विडमु सेयवे' - आदि

प.	विडमु सेयवे, नन्न विडनाडकवे	(वि)
झ.	पुडमितनय चेति मंचि-मडुपुल्लुचु दलचि तलचि	(वि)
च.	राजमान्युडौ सौमित्रि-रतनतम्मपडिग बट्टि तेजरिळ्ळ निलिचिनाडु देव देव ! जाजिकायल्लु येलकुल्लु जापत्रि वक्क लाकुल्लु राजराजवर ! त्यागराजुप्रेमतो नोसङ्गे	(वि)

"VIDAMU SEYAVĒ" (Kharaharapriyā)

Pray, accept the pānsupāri and do not discard me. Accept this with all the spices, as from the hands of Sitā Devī, while Lakshmana, with all his royal dignity, holds the gem-bedecked spittoon in hand.

Archana

केदारगौळ - 'तुलसी बिल्व' - आदि

प.	तुलसी बिल्व मल्लिकादि-जलज सुम पूजल गैकोनवे	(तु)
झ.	जलजासन सनकादि करार्चित ! जलदाभ ! सुनाभ ! विभाकर ह्- ज्जलेश हरिणांक सुगन्ध !	(तु)
च.	उरमुन मुखमुन-शिरमुन भुजमुन करमुन नेत्रमुन चरण युगम्बुन करुणतो नेनरुतो-परमानन्दमुतो निरतमुनु श्री त्यागराजु-निष्पाधिकुडै यच्चिनु	(तु)

" TULASĪ BILVA " (Kēdāra Goula)

Pray, accept affectionately the worship and *archana* of sweet-smelling Tulasī, Bilva, Malli and other flowers on the various parts of your body, which Tyāgarāja does always without worldly attachment.

मायामाळवगौळ - 'तुलसी दळमुलचे' - रूपकम्

प.

तुलसीदळमुलचे सन्तोषमुगा ब्रूजितु (तु)

अ.

पळुमारुचिरकालमु-परमात्मुनि पादमुलनु (तु)

च.

सरसीरुह पुन्नाग चंपक पाटळ कुरुवक
करवीर मल्लिका सुगन्धराज सुममुल-
घरनिवि योक्कर्पायमु, धर्मात्मुनि साकेत-
पुरबाधुनि श्रीरामुनि वरत्यागराज नुतुनि (तु)

" TULASĪ DALAMULACHE " (Māyāmālava Goula)

I have often and for long been cheerfully, worshipping the holy feet of the Lord, the Dharmātma, with Tulasī leaves and occasionally with various sweet-smelling flowers.

Songs on Tulasī

मायामाळवगौळ - 'देवी श्री तुळसम्म' - आदि

प.

देवी ! श्रीतुळसम्म ! ब्रौचुट किदे समयसम्म ; मायम्म ! (दे)

अ.

पावनी ! ब्रह्मेन्द्रादुलु नीभक्ति चे विलसिल्लिरट ; महा- (दे)

च.

नीतुलेक शंकर मा रमणुडु नीरजादुल्ल नोळरट ;
 नीतुलेक तीर्थनु सेविंचुट नीरनुचनु बेरायेनट
 नीतुलेक त्रासुन श्रीहरि सरि निल्वक पोयेनट ;
 नीतुलेक वनमालयनि पलिकिरा नी
 सरिये रे ? त्यागराजनुता महा- (दे)

" DĒVĪ SRĪ TULASAMMA " (Māyāmālava Goula)

This is the time for you to bless me.* Oh Redeemer !
 Gods like Brahma and Indra have attained their greatness
 by using you in their worship of the Lord.

Sankara, Vishnu and other deities will not accept any
 offering which is not purified by you.

Without you, water will not be " Tīrtha ", but mere
 water.

Without you, Srī Hari could not be equally counter-
 balanced.

Without you, the Lord would not merit the appellation
 " Vanamāli ". Who is your equal ?

— — —

देवगान्धारि — ' श्रीतुलशम् ' -- आदि

प.

श्रीतुलशम् ! मार्थिट नेलकोनवम्म
 ई महिनि नी समान मेवरम्म ? बङ्ग.रवोम्म ! (श्री)

च.

१. करकु सुवर्णपु सोम्मुल्ल बेट्टि
 सरिगे चीर मुद्दु गुरियग गट्टि
 करुण जूचि शिरल्लनु योडिगट्टि
 वरदुनि करमुननु बट्टि (श्री)

२. उरमुन मुत्यपु सरु लसियाड
 सुरतरुणुळ निन्नगनि कोनियाड
 वरमुनुलष्ठदिगीशुळ वेड
 वरदुडु निनु प्रेम जूड (श्री)
३. सरवक पारिजात सरोज
 कुरुवक वकुल सुगन्धराज
 वर सुममुलचे, त्यागराज-
 वरद ! निनु पूजसेतु (श्री)

“ SRI TULASAMMA MĀYINTA ” (Dēvagāndhārī)

Oh Mother Lovely Tulasī ! Take your abode in my house. Who is your equal in this world ? Come with the Lord in hand, adorned with high class gold jewels, clad in lace sarees, with graceful looks, and spelling prosperity.

Come, adorned with pearl-necklaces dangling on you surrounded by damsels praising you, and by sages and rulers of the globe in all directions praying to you, while the Lord looks at you with love.

Oh Protector of Tyāgarāja, I worship you with all the sweet-scented flowers.

कल्याणी — ‘ अम्म रावम्म ’ — शम्प

प.

अम्म ! रावम्म, तुलशम्म ननु पालिम्पु

मम्म ! सततमु पदमुळे नम्मिनानम्म ! (अ)

अ.

नेम्मतिनि नी विहपरम्मुल्लेसगुदु वनुचु

कम्म विस्तुनि तंङ्गि गलनैन बायडद (अ)

च.

नीमृदु तनुवुनु गनि-नी परिमळमुनु गनि
 नीमहृत्त्वमुनु गनि-नीरजाक्षि
 तामरस दळ नेत्रु-त्यागराजुनि मित्रु
 प्रेमतो शिरमुननु-वेट्टु कोन्नाडट (अ)

" AMMA RĀVAMMA " (Kalyānī)

Oh Mother Tulasī! Pray come and protect me. I have always reposed my faith in your blessed feet.

Knowing that You confer both temporal and spiritual benefits, Srī Mahā Vishnu does not part with you even in his dreams.

In view of your soft body, of its fragrance and of your glory, the Lord adorns his head with you.

सावेरी - 'तुलसी जगज्जननि' - रूपकम्

प.

तुलसी जगज्जननि ! दुरितापहारिणी ! (तु)

अ.

निलवरमगु नीसरि वेल्लुल्ल लेरट ओवु मिक्नु (तु)

च.

चरणयुगम्बुलु नडुलकु वरम वैकुण्ठमट ;
 सरसिजाक्षि नीमध्यमु सकल सुरावासमट ;
 शिरमुन नैगम कोट्टुल्ल चेल्लुनुनुत्तारट ;
 सरस त्यागराजादि वर भक्तुल्ल पाडेरट (तु)

" TULASĪ JAGAT JANANI " (Sāvērī)

Oh Tulasī, mother of the universe, destroyer of sins! No gods can equal you in steadfastness. Pray, protect

me. Your holy feet are veritable paradise for rivers. Your body is the abode of all angels; over your head shines all scriptures; and your praises are sung by Tyāgarāja.

Other Upachāras

भैरवी — ‘उपचारमुख्य’ -- आदि

प.

उपचारमुख्य चैकोनवय्य, उरगराजशयन ! (उ)

अ.

चपलकोटिनिभाम्बरधर ! श्रीजानकीपति ! दयचेसि नाडु (उ)

च.

१. कपट नाटक सूत्र धारिवै

वामित फलमुखोसगे राम

अपरिमित नवरत्नमुख्य पोदिगिन

यपरंजि गोडुगु नीके तगुनय्य (उ)

२. मेरुगु तीगल रीतिनि मेरसे

करकु बङ्गाळ काड लमरिन

शरदिन्दु द्युति समानमौ चा-

मर युगमुख्य नीके तगुनय्य (उ)

३. जाजुल संपङ्कुल मरुवपु विर

वाजुल कुरुवेरु वासनलनु वि-

राज मानमगु व्यंजनमु, त्याग-

राजविनुत ! नीके तगुनय्य (उ)

“UPACHĀRAMULANU CHĒKONAVAYYA” (Bhairavī)

Oh! Seshāsai! Pray, graciously accept my worship. You who run the show of the Universe and fulfil the desires

of devotees, you alone deserve the emblems of royalty—the golden umbrella bedecked with precious gems, the chowries as brilliant as the moon of the Sarat season, with golden handles shining like lightning and the fan of sweet-smelling flowers.

हरिकाम्भोजि — ‘लालि लालियनि’ — आदि

प.

लालि लालियनि यूचेदरा वन-

मालि मालिमितो जूचेदरा

(ला)

च.

१. देव देवयनि पिलचेदरा महानु-

भाव भावमुन दलचेदरा

(ला)

२. राम रामयनि बलिकेदरा नि-

ष्काम कामरिपुनुत रारा

(ला)

३. कोरि कोरि निनु कोलिचेदरा माय-

दारि दारि सङ्गजनरा

(ला)

४. राज राजयनि पोगडेदरा त्याग-

राज राजयनि ओक्केदरा

(ला)

“ LĀLI LĀLI YANI ” (Harikāmbhōji)

Oh Vanamāli ! With profound affection, I rock you in the swing addressing you as the Lord of Lords, King of Kings. I deeply implant you in my heart ; passionately serve you, sing your praises and prostrate before you, realising that Bhajana alone is the path to reach you.

नीलाम्बरी — ‘उय्याल लूगवय्य’ — ह्यम्

प.

उय्याल लूगवय्य

(उ)

अ.

सय्याट पाटलनु सत्सर्वभौष

(उ)

च.

१. कमलजायखिल सुखलु निनु गोत्व

विमललैन मुनीन्डु ध्यानिय्य

कमनीय भागवतुलु गुण कीर्त-

नमुलु नालापम्बुलु सेयग

(उ)

२. नारदादुलु मेरयुचु नुतियिम्प

सारमुलु अगविनुचु निनु नम्मु-

वारलु सदा ब्रोचुचु वेद

सार सभलनु जूचुचु श्री राम

(उ)

३. नव मोहनडुलैन सुरसतुलु

विवरमुग वाडग नाभाग्यमा

नषरन्न मष्टपमुन त्यागरा-

ज विनुताकृति बूनिन श्री राम

(उ)

" UYYĀLA " (Nīlāmbarī)

Oh Srī Rāma who has taken the form adored by Tyāgarāja! Pray, enjoy the swing in the gem-bedecked hall with Brahma and other gods serving you, with pure-minded sages meditating on you, with bhāgavatas and bewitching celestial women singing, and sages like Nārada praising your glories. You honour with your benign look the congregation of the people learned in Vedic lore and unfailingly bless those who have taken shelter under you.

सुरटि

-

‘पतिकि हारती’

आदि

प.

पतिकि हारती रे सीता

(प)

अ.

अति मृदुतर सत्वभाषणुनिकि
अखिलाण्ड नाथुनिकि सीता (प)

च.

१. बद्धरङ्ग भुजङ्गनिपैनि चे-
लङ्गुचुनु मरकताङ्गु मेरु ते-
रङ्गुन मेरयु तनयङ्गनतो पलु .
कङ्ग जूचि युप्पोङ्गु सीता- (प)

२. अङ्गरतो निरुप्रकल नीलिचि त-
लुङ्गनि मेरयग चङ्गनि मोमुन
चुङ्गल रायनि मङ्गुवतो सरि
मुङ्गेल कदलग मङ्गुन सीता- (प)

३. राज विभाकर राज धरामर
राज शुकाज विराजुलु चूडग
राजमानमयु गाजुलु घङ्गन
राजित त्यगराज नुतुनिकि श्री- (प)

" PAIKI HĀRATĪ " (Surati)

Offer Nīrājana (Hāratī) to our Lord – the Lord of the universe, of sweet and mellowed speech – when he is seated on the golden-hued Sēsha, conversing with his consort Sītā Devī of radiant beauty.

Standing on either side, let ladies with charming faces and shining ornaments offer the Hāratī to the delight of Devas and saints.

नीलम्बरी — ‘लालि यूगवे मा’ — रूपकम्

प.

लालि यूगवे मा-पालि दैवमा (ला)

भ.

लालि यूगं गु-गालि दिण्डु पान्पुपैनि (ला)

च.

१. नम्मिन वेडुकमीर तम्मुल तोनु
कम्मनि विडमोसगु या जनकात्मजतोनु (ला)

२. बोम्म देवरत्तण्ड्र भूमीशुलतोडनु
सम्मतमुन त्यागराजु सन्नुति जेयग (ला)

“ LĀLI YŪGAVĒ ” (Nīlāmbarī)

Oh my God! Swing delightfully on the bed of Ādisesha along with your brothers and Sītā. While she offers you betel and nut for the chew, the kings of the earth and Tyāgarāja adore you.

शङ्कराभरणम् — ‘राम श्रीराम लालि’ — आदि

प

राम श्रीराम लालि (रा)

भ.

ऊगुचु घनश्याम ननु ब्रोवु लालि (रा)

च.

१. गाचि सेविन्तु लालि शेषतल्लमु
नृचि पाड्डु लालि
एकान्तमुन दाचि पूजिन्तु लालि
एवेळ निन्नु जूचि शुप्पोळेद लालि ओ वनमालि (रा)

२. चाला पालिन्तु लालि मीगडवेन्न
पालु त्रागिन्तु लालि

- शय्यपै मल्लेष्टुल परतुलालि
 वरमैन वीडल निच्चेदलालि ओ वनमालि (रा)
 ३. वेदवेद्यमा लालि कन्नल जूड-
 वे दयानिधि लालि
 नादुरमुन नी पादमुलुष्टु लालि
 श्रीत्यागराज मोदरूपमा लालि ओ वनमालि (रा)

" RĀMA SRĪ RĀMA " (Sankarābharanam)

Oh Srī Rāma, enjoy the swing on the Ādisesha and bless me! I shall rock you singing. I shall worship you in solitude and ever feel happy in your presence. I shall offer you cream, butter and milk. I shall spread jasmine flowers for bed and give you tender betel leaves. Oh Ocean of Mercy! Glance at me and place your feet on my bosom.

आहिरि - 'पूलपान्पुमीद' - त्रिश्रल्लु

प.

पूल पान्पुमीद बाग पूर्ण पर्वलिष्टु (पू)

अ.

नीलघनश्यामा हरे-निरुपम रामय्य मल्ले (पू)

च.

१. मधुशर्कर वेन्नपालु मरियारगिञ्चि
 विधुमुख कम्मनि विडमुवेसि ननु कटाक्षिञ्चि (पू)
 २. परिमळ गन्धम्बु मेन बायुगानु बूसि
 मेरयग सुमहारमुल्लु मेडनिण्डनु वेसि (पू)
 ३. आगमोत्तम मयिन शय्य नङ्गीकरिञ्चि
 त्यागराज कृतमुल्ले तथ्यमनि सन्तोषिञ्चि (पू)

" PŪLA PĀNPU MĪDA " (Āhiri)

Oh Perfect One! Pray, rest well on this bed of jasmine flowers, after drinking honey and milk and chewing delicious pawn and after blessing me. Smear your body well with the sweet-smelling sandal paste and accept the bed prepared according to Vedic injunction, with the satisfaction that the worship of Tyāgarāja is genuine.

गोपिकावसन्तम् -- 'श्री राम राम' - आदि

प.

श्री राम राम राम-श्री मानसाच्चिसोम
नारायणाप्तकामा नल्लिनाक्ष पवुळिञ्चु (श्री)

च.

१. पल्लवाधर वरेण्य पापेभसिम्ह धन्य
मल्लिका तल्पमन्दु माधव पवुळिञ्चु (श्री)
२. धाराधरामदेह-ताराधिपानन सदा
नी राक कोरियुण्डि-श्री राम पवुळिञ्चु (श्री)
३. जनक राजिट वुट्टि जानकि चेष्ट बट्टि-
कनकमौ सुरटि बट्टि-गाचिनदि पवुळिञ्चु (श्री)
४. वर्णिम्पतरसु गानि-स्वर्णम्पु मेनु सीत
पूर्णमौ भक्तितोनु-पूजिञ्चु पवुळिञ्चु (श्री)
५. आशुगानन सुशयन-अम्भोज पन्नयन
आशतो त्यागराजु-अर्विञ्चु पवुळिञ्चु (श्री)

" SRĪ RĀMA RĀMA " (Gōpikāvasantam)

Oh Srī Rāma! Pray, take your bed on this couch jasmine flowers! I have been constantly praying for

your advent. Come hand in hand with the goldenhued Jānakī who worships you with perfect devotion. Tyāgarāja will lovingly do pūja to you.

भौलि	-	‘मेलुकोवय्य’	इम्प
प.		मैलुकोवय्य मम्मेलुको राम	(मे)
झ.		मेलैन सीतासमेत नाभाग्यमा	(मे)
च.			
	१.	नारदादुलु निन्न कोरि नी महिम ल- वारिगा बाडुचुन्नारिपुड तेळ वार गावच्चिनदि श्री राम नवनीत क्षीरमुलु बागुग नारगिम्पनु वेग	(मे)
	२.	फणिशयन यनिमिषरमणु लुडिगमुसेय अणुकुवग निण्डारु प्रणुति जेसेदर मणिमयाभरणुलै यणिमाडु लिडु दीपमणुलु तेलुपायनु तरणिवंश दूरतिलक	(मे)
	३.	राजराजेश्वर भराजमुख साकेत राज सद्रुण त्यागराजनुत चरण राजन्य विबुधगण राजादुलेळ निनु पूजिम्प गाचिना रीजगमु पालिम्प	(मे)

"MĒLUKŌVAYYA" (Bhouli)

Oh Sītā Rāma! Pray, wake up to protect the universe! Sages like Nārada are singing your praises. It is already day-break. Rise to partake of butter and milk. Celestial women are humbly praying for opportunity to serve you.

The lights lit by siddhas, which have been shining brilliantly like precious stones, have become dimmed. Devas and kings are waiting to worship you.

सौराष्ट्रम् - 'मेळुको दयानिधी' - रूपकम्

प.

मेळुको दयानिधी मेळुको दाशरथी (मे)

अ.

मेळुको यदानीधी-मित्रोदयमौ वेळ (मे)

च.

१. वेन्नपालु बङ्गाङ्गिन्नेलोने उच्चिन्नानु
तिन्नग नारगिच्चि तेटक्कुलतो ननु ब्रौव (मे)

२. नारदादि मुनुलु सुलुवाऱिजभवु डिन्दु
कळावरुडु नी सन्निधिनेकोरि कोलुवुगाचिनाऱु (मे)

३. राजराजादि दिग्राजुळेळवच्चिनाऱु
राजनीति तेलिय त्यागराजन्निनुत ननु ब्रौव (मे)

"MĒLUKŌ DAYĀNIDHI" (Sowrāshtram)

Oh Lord of Mercy ! Rise ! It is time for the sun to rise. I am offering in a golden cup butter and milk. Pray, accept them and bless me with your benign looks. Sages like Nārada, Devas, Brahma, and Lord Siva are waiting to pray to and serve you. Kubēra and rulers of the globe in all directions have come to learn statecraft from you.

तोडि - 'कोलुवमरे गद' - आदि

प.

कोलुवमरे गद P कोदण्डपाणि (को)

अ.

नलुवकु, बलुकुल चेलियकु, रुक्मिणिकि,

ललितकु, सीतकु, लक्ष्मणुनि करुदैन

(को)

च.

१. वैकुण्ठजामुन वेलयुचु दंबुर

जेकोनि, गुणमुल जेलुबोद बाडुचु,

श्रीकरुनि काश्रित चिन्तामणुनिकि

नाकलिदीर बालारगिपनु जेसेडु

(को)

२. विनवय्य सरिप्रोडुवेळ नाथुनिकि

जनुचुन पन्नीट स्नानमु गाविचि

घनुनिकि दिव्यभोजनमुनु बेट्टि

कम्मनि विड मोसडुचु मरवक सेविचेडु

(को)

३. भागवतुलु गूळिबाशुग घननय

रागमुलचे दीपाराधन मोनरिचि

वेगमे श्रीहरि विरुलपै बव्वलिंच

जोकोट्टि त्यागराजु सुमुखुनि लेपेडु

(को)

" KOLUVAMARE GADA " (Tōdi)

I have indeed the privilege of a seva which is not possible for even Brahma, Saraswatī, Rukminī, Pārvatī, Sītā and Lakshmana. I would, after early ablutions, sing the gunas of the Lord with Tambūra and offer him milk to appease His hunger.

At noon, I would give him a rose-water bath and offer Him delicious dishes and pawn.

In the company of bhāgavatas, I would make Dīpārādhana to the accompaniment of melodious songs, lull him to sleep in a bed of flowers and wake him up next morning.

केदारगौळ — ‘लालि लालय्य’ — झम्प

प.

लालि लालय्य लालि (ला)

अ.

लालि गुणशालि वनमालि सुहृदयन
लालि मृदुतर हम्सतूलिका शयन (ला)

च.

१. इनवंशमन्दु जनेयिच्चिन घनाभ-
कनकमयचेल ! दिनकरकोटिशोभ !
वनजनयना ! स्फुरवरदाब्जनाभ !
सनकादिनुत ! सकलसङ्गुक्तसुलभ ! (ला)

२. करकालतशरचाप ! खरशिरोहरण !
अरुणाब्जनिभचरण ! असुरमदहरण !
पुरवैरिविनुत ! संपूर्ण ! शशिवदन !
करणारसाक्ष ! गतकाम ! मुनिशरण ! (ला)

३. पुडमि वरुड नाडु पूज गैकोनुमा
कडु नम्मुवारिट कळुगु श्री करमा
कडकंठि चूपु नीकदि चाल घनमा
एडबाय जाल नन्नैलु कुलघनमा

४. कोटिसूर्य प्रभलगेरु मंटपमु
वाडुगा नलङ्करिच्चिनदि नेलकोनुमु
साटि दोरकनि साधु जनवन्ध विडमु
माटि माटिकि योसगि मरवकगोलुतुनु (ला)

५. अन्दु मध्यम्बुननु अपरञ्जितोनु
सुन्दरम्बैन मच्चमु त्रेसिनानु
अन्दुपै जाजुलनु अमरपरिच्चिनानु
अन्दमौ नीपाद युगमु वट्टेदनु (ला)

६. असमान शूर मुक्तावल्लु मेरय
असमान गिरि मध्य कुसुममुलु गुरिय

विसरुह भवादि सुरभृन्दकोदल रय
असरैन विरुदुलिङि यूचेदनु सदय

(ला)

७. भागवत सेवलो बडलियुन्नावु
राम विरहित ननु मरवनु बोय्येदयु
बागेन जनकजा भाग्यमा नीवु
त्यागराजुनि निण्डु दयचेसि ब्रोवु

(ला)

" LĀLI LĀLAYYA " (Kēdāra Gowla)

Oh Bestower of boons ! Pray, accept my worship ! You are the prosperity that graces the houses of those who repose faith in you. Is it a great thing for you to cast your glance at me ? I cannot part with you. Pray, protect me. You are my family treasure.

I have decorated the brilliant mantapam and have installed therein a beautiful golden bedstead overlaid with jasmine flowers. Pray, rest on it. I shall offer you Tān.būlam and I shall stroke your legs singing your praises. The shamiana over the bedstead is also decorated with flowers. While I offer you nazars and rock you, Brahma and other devatas will enjoy the grand sight with delight. In the midst of your elation at the ardent service of your devotees, you are apt to forget me ; pray, have mercy on Tyāgarāja and bless him !

Vandana

शहान	‘ वन्दनमु रघुनन्दन ’	आदि
५.	वन्दनमु रघुनन्दन सेतु-	
	बन्धन भक्तचन्दन राम	(बं)
अ.	श्रीदमा नातोवादमा ने	
	भेदमा थिदि मोदमा राम	(बं)

च.

१. श्रीरमाहृच्चारमा ब्रोव
भारमा राय भारमा राम (वं)
२. विंदिनि नम्मु कोंदिनि शर-
णंदिनि रम्मंदिनि राम (वं)
३. ओडनु भक्ति वीडनु नोरुल
वेडनु नीवाडनु राम (वं)
४. कंमनि विडमिमनि वरमु
कौमनि पैलुक-रम्मनि राम (वं)
५. न्यायमा नीकादायमा यिक
हेयमा मुनि गेयमा राम (वं)
६. क्षेममु दिव्य धाममु नित्य-
नेममु राम नाममु राम (वं)
७. वेगरा करुणासागरा श्री-
त्यागराजहृदयगारा राम (वं)

" VANDANAMU RAGHUNANDANA " (Sahāna)

Salutations to you, Oh Raghunandana who made the sea fordable ! Oh Fulfiller of devotees' desires ! Oh Giver of Prosperity ! Are you to hold disputations with me ? Am I a stranger to you ? Do you seek pleasure in this ? Oh Indweller in the heart of Lakshmi ! Is it a burden to bless me ? Is this a matter for bargain ? I have heard of your glory, have reposed my faith in you, have sought your refuge and prayed for your presence. I will not run away abandoning my purpose ; I will not give up my devotion to you ; I am your own and will not beg of others. I pray that you may come to me, accept my Tāmbūlam and bless me with boons and speak to me. Oh Rāma whose glories are sung by sages ! Is this fair ? Does

it bring you any benefit ? Or, are you still feeling it derogatory ? Your name brings one prosperity, leads one always on the right path and is the abode of Divinity. Oh Ocean of Mercy who has made Tyāgarāja's heart his home, come quick !

बलहम्स — 'दण्डमु बेट्टेदनुरा' — आदि

प.

दण्डमु बेट्टेदनुरा, कोदण्डपाणि ! चूडरा (दं)

अ.

अंज सुवाहन ! मार्ताण्ड चन्द्रलोचन !
कुण्डलिशयन ब्रह्माण्डनायक नीकु (दं)

च.

पेरुका प्रतिष्ठा यूरुका निन्नु नम्मिति ?
ऊरुवार वीथिवार ओक जातिवार कार
दारिनि चेरिबट्टि ब्रोवुमु
त्यागराजान्वित ! नीकु (दं)

" DANDAMU BETTEDANURĀ " (Balahamsa)

Oh Garudhavāhana, having the Sun and the Moon as your eyes ! Sesha Sayana ! Lord of the Universe ! I Salute you. Have I reposed my faith in you for name and fame and for the approbation of people ? All the people of the place and the street (of Tyāgarāja) are not of one type and temperament. Pray, take me by the hand and lead me on the right path !

Dāśya

पुन्नागवराळि — 'तवदासोहं' — आदि

प.

तवदासोहं तवदासोहं तवदासोहं दास्यथे (त)

च.

१. वरमृदुभाष विरहित दोष
नरवरवेष दाशरथे (त)
२. सरिसिज नेत्र परमप्रवित्र
सुरपति मित्र दाशरथे (त)
३. निष्ठु कोरितिरा निरुपमशूर
नन्नेल्लु कोरा दाशरथे (त)
४. मनविनि विनुमा मरुष समयमा
इनकुल धनमा दाशरथे (त)
५. धन समनील मुनिजनपाल
कनकदुकूल दाशरथे (त)
६. धर नीवंटि दैवमु लेदंदि
शरणनु कोंटि दाशरथे (त)
७. आगम विनुत रागविरहित
त्यागराजनुत दाशरथे (त)

“TAVA DĀSŌHAM” (Punnāgavarāli)

Oh Son of Dasaratha ! I am your servant. I have been seeking you. Pray, protect me and listen to my appeal ! This is not the time to forget me. Convinced that there is no other God like you in the world, I have taken refuge in you.

भैरवी

‘ उपचारमु चेसेवारु ’

रूपकम्

प.

उपचारमु चेसेवारुन्नारनि मरुवकुरा

(उ)

अ.

कृपगावलेननि नेनी कीर्तिनि बल्लुनु नुण्डग

(उ)

अ.

वाकिटने बदिलमुग वातात्मजु डुन्नाडनि
 श्रीकरलगु नीतम्मुलु जेरि युन्नारनि
 येकान्तमुननु जानकि येर्पडि युन्नदनि
 श्रीकान्त ! परलेलनि श्री त्यागराज विनुत ! (ड)

"UPACHĀRAMU JĒSĒVĀRU" (Bhairavī)

Pray, do not forget me and refuse my services on the ground that there are others to serve you. In the hope of obtaining your grace, I have been singing your glory. True, there is Ānjaneya to keep safe watch at the gate, your worthy brothers are assembled near you to do your bidding, and there is Sītā to cheer you when you are alone. You may feel that there is no need for others.

हंसनादम् - 'बंटु रीति' - देशादि

प.

बंटु रीति कोळुविथ्यवथ्य राम (बं)

च.

तुंट विटिवानि मोदलैन मदा-
 दुल्ल गोट्टि नेल गूल जेयु निज (बं)

च.

रोमांच मनु घन कंचुकुमु
 रामभक्तुडुनु मुद्र बिळ्ळुयु
 रामनामसुनु वरखड्ग मिवि
 राजिह्नु नथ्य त्यागराजुनि कै (बं)

"BANTU RĪTĪ" (Hamsanādam)

Pray, vouchsafe to me that I may serve you as a true servant who has completely subjugated lust, arrogance, haughtiness and other evil qualities. To such a servant the following are the insignia :—

Haripulated hair is his armour ; the appellation, Rāma Bhakta, is the metal badge of his livery ; Rāma Nāmam is his sword.

कुन्तलवराळि - 'चेंतने सदा' - देशादि

प.

चेंतने सदा चुंचुकोवय्य (चें)

झ.

मंतुकेकु श्रीमन्तुडौ हनु-
मन्तुरीतिग श्री कान्त (चें)

च.

तलचिन पनुलनु ने देलिसि
तलतो नडचि सन्तसिल्लुदुरा ;
पल्लुमारुवल्क पनिलेदु ; रामा !
भरतुनिवले त्यागराजनुत (चें)

" CHENTANĒ SADĀ " (Kuntalavarāli)

Oh Rāma ! Pray keep me always near you just as you had with you the famous Hanumān and Bharata. I shall intelligently grasp your behests even as you think of them and carry them out with heart and soul and feel blessed thereby. There will be no need for you to give expression to them or repeat them.

ĀTMA-NIVEDANA

Bhagavad-Arpana

Saranāgati & Bhaṛanyāsa

रविचन्द्रिका - 'माकेल्ला विचारमु' - देशादि

प.

माकेल्ला विचारमु मरुगन्न श्री रामचन्द्र ! (भा)

अ.

साकेत राजकुमार ! सद्भक्त मन्दार ! श्री कर ! (मा)

च.

जत गूर्वि नाटक सूत्रमुतु
जगमेळ मेज्जग करमुत निडि
गति तप्पक याडि चेदु सुमी
नत त्यागराज गिरीश विनुत (मा)

" MĀKĒLARA VICHĀRAMU " (Ravichandrikā)

Srī Rāmachandra! Why should I feel any concern, when you hold in your hands the leading strings of all the dolls in the drama which you conduct so unerringly and to the delight of the whole Universe ?

विजयवसन्तम् - 'नी चित्तमु' - देशादि

प.

नी चित्तमु नाभाग्यमय्य ;

.

निरुपाधिक ! नीवाडनय्य (नी)

अ.

योचिचि कार्यमु लेदुनुचु

नोक पारि शरणु कोन्टिनय्य (नी)

च.

परदैवमुल ज्जुनन्तने

भावमन्दु नीवे बरगेदवय्य ;

धरलो न सखिबारल्लो

दय जूडवय्य ; त्यागराजनुत (नी)

" NĪ CHITTAMU NĀ BHĀGYAMU " (Vijayavasantam)

Oh Lord ! I am yours and your will is my fortune. Realising that it is ineffective to be brooding, I have once for all taken refuge in you. Whenever I see or think of other gods, I only see you shining in them. Treat me with compassion.

हंसध्वनि — ‘रघुनायक नीपादयुग’ — देशादि

प.

रघुनायक ! नीपादयुगराजीवमुल नेत्रिडजाल ; श्री (र)

अ.

अघजालमुल बार दोलि न
ज्ञादरिम् नोवे गति गाद ? श्री (र)

च.

भवसागरसु दाटलेक ने
चलुगासि बडि नी मरुगु जेरितिनि
अवनिजाधिपाश्रितरक्षक !
आनन्दकर ! श्री त्यागराजनुत ! (र)

“ RAGHUNĀYAKA ” (Hamsadhwani)

Oh Raghunāyaka! Protector of refugees! Giver of transcendental bliss! I can never give up your blessed lotus feet. Are you not the only being that can destroy my sins and protect me ? Unable to cross the ocean of Samsāra and having suffered untold misery, I have taken shelter under you.

Vātsalya

नमोमणि — ‘नायेड वध्वन’ — आदि

प.

नायेड वध्वन सेयकुरा ओ राम ;
नल्ल गुरिकै नम्मलेदुर ; श्री रामचन्द्र ! (ना)

अ.

मायपुमानवुल्लु जेरि मत्सरुडै तिरिगितिना ?
दायादुल पोरैन गानि दासुडनै वेडुकोन्न (ना)

च.

वादाडुलु बाळु “येच्चटि-वाडलु ? निळुरा, बुद्धि
लेदा ?” धन, तालिमि गलवारै तलिदुङ्गुळु जूचि

मोदमुतो दनयु लनुचुनु मुहुवेष्टि कौगिलि गूर्वे
छेदा ? यद्द ने गादा ? ब्रोववे त्यागराजसन्त ? (ना)

"NĀYADA VANCHANA SĒYAKURĀ" (Nabhōmani)

Pray do not play false with me. I have not reposed my faith in you to please others. Have I joined the company of the wicked and wandered about arrogantly ?

In spite of the opposition of my cousins I had been praying to you as your steadfast devotee.

When a boy is teased by his playmates and accosted with insulting words like, 'Who are you, fellow ?' 'Stop, have you no sense ?' do not the boy's parents come to his rescue, hug and caress him ? Do I not stand in the position of this boy ? Pray, bless and protect me.

शहान	'राम राम राम'	चापु
प.	राम राम राम लालि श्री राम राम राम लावण्य लालि	(रा)
अ.	दोरकरानि निधि रारा दोरकु दोरवु नीवु तोटुलो रारा	(रा)
च.	१. वरमैनट्टि नापट्टि रारा वर - सुखलकु अरुदैन सुन्दर रारा	(रा)
	२. तोलि जेसिने नोमु फलमा राम इल्लु वेल्लु मा इनकुलधनमा	(रा)
	३. कलकलमनि रावु चेन्त आ- कलिकोण्टिवो लेक करुणास्वान्त	(रा)
	४. मदगजगमन ना स्वामि ओ सदयुड नीलोनि जालि देल्लुमि	(रा)

५. सरिबल्लु लाड रम्म निरि आळि
वरद नीलु रावडु पोम्मनिरि (रा)
६. एव्व निन्नू येमनिरि रा-
घव नीयेड तप्पुकनि रावडुनिरि (रा)
७. कनुलु मूति थडिनारु कर
मुन कणगनि नेत्रमनि कसरेदरु (रा)
८. कल्लुव रेकुलनु बोलु कनुलु
कलगनेल नन्नू कन्न दयाळो (रा)
९. तेट कन्नुल्लु मूसेदरु ना-
तोटि वारुलेल्लपो वडुनेदरु (रा)
१०. नुडुडनु श्रमजालमेल आ-
कथयेमि देल्लुपवे करुणाल बाल (रा)
११. अचिन्तचे दागुडु वेरे मेनि-
कान्तिचे तगिलिते कर्मे मनेरे (रा)
१२. मुत्थाल सरुल चिक्केमि ओ-
सत्यसन्ध पादसरुलनोक्केमि (रा)
१३. सुदमुन ने पट्टु वेळ ना-
पदमुन वारुलेदरु पल्लुमा रेवेळ (रा)
१४. निन्नेमनि बिल्लुकोनिरि राम-
मन्ननतो येमनि येन्नुकोनिरि (रा)
१५. बाग साक्षिरम्मनिरि वर
त्यागराजनुत दैवमा यनिरि (रा)

" RĀMA RĀMA RĀMA " (Sahāna)

Oh Lord of Lords, of unsurpassed beauty even among Devas, come to the swing ! My darling, my race treasure, you are the fruit of my worship in the past and have come down to the earth as the wealth of the Solar race. Why do you not come to me in a sprightly mood ? Tell me, are you hungry ? What is the trouble with you ?

Your playmates invited you for play. When you had come, they asked you to go away. They found fault with you and asked you not to come.

They played the hide and seek game. They complained that you had eyes too large for being covered by the hand. Why should my beloved's eyes, which are as soft as lily petals, be excited and reddened ? Lest they should close your charming eyes, my friends warned you not to go. Why all this trouble and perspiration ? Tell me the whole story.

Your hiding may be due to concern (about devotees), while their hiding may be due to their difficulty in facing your splendour. How is it that your pearl-necklaces have got entangled and how is it that your anklets have pressed on your legs, leaving a mark ?

When I catch you with joy they surround me, crowding like birds perching on a tree (to release you). How did they call you ? And what did they take you for ?

They have asked you to come as " Sākshi " and enquired whether you are really God adored by Tyāgarāja.

HIGHER STATES OF DEVOTION

Aviraha Sakti

(Separation and Anguish)

तोडि	-	‘एन्दुदागिनाडो’	-	चापु
प.		एन्दुदागिनाडो ? ईडकु रा		
		नेन्नडु दय वच्चुनो ? ओ मनस !		(यं)
भ.		एन्दुकु चपलमु ? धिनवे नामनविनि		
		मुंदटिबले भक्तुल पोषिचुद		(यं)

प.

१. भलनाडु कनककशिपु निण्डाह
चलमुजैसि सुतुनि सकल
बाधल वेट्टग मदिनि ताळक,
निश्चलुडैन प्रह्लादुकोरकु कम्भमु
लोपलनुण्डग लेदा ? यारीति ने (यं)
२. मुनुवारिवाहवाहनतनयुडु मदमुन
रविजुनि चाल गोट्टु टजूचि
मनसुताळ जाल लेक
प्रेममुन पालनमु सेय ताळतरुवु
मरुगुन निल्वग लेदा ? यारीति ने (यं)
३. तोलिजन्ममुलनाडु जैसिन
दुःखैर्मुल नणगनु जेय नाह
शत्रुलनु बट्टि पोळिसेय, नदियुगाक
थिलनु चंचल विरहित निजभक्त
जनुलनु त्यागराजुनि रक्षिण ने (यं)

“ ENDUDĀGI NĀDŌ ” (Tōdi)

Where has he hidden himself ? When will he have the mercy to go to me ? Oh mind ! Why worry ? As in the past, the Lord must have hidden himself only for the purpose of protecting his devotees. Did he not, in days of old, out of supreme compassion, hide himself in a pillar for the sake of protecting Prahlaḍa who had been subjected by his father, Hiranyakasipu to innumerable cruel torments ? In the same way he must have concealed himself now also. But where ?

Did he not before, with similar solicitude, take his stand unseen behind a palmyra tree to protect Sugrīva who had been brutally belaboured by Vāli ? In the same way

he must have concealed himself now also. Certainly, concealment must be to destroy the six inward enemies, Kāma, Krōdha etc., and to undo the evil consequences of my sins in previous births as well as to protect true and firm Bhaktas of the world including Tyāgarāj. But where can be his hiding place ?

गौळिपन्तु	-	'एन्त पापिनैति'	--	चापु
प.		एन्त पापिनैति-नेमि सेयुदु हा.		
		येलागु दालुदुने ओ राम		(एं)
अ.		अन्त दु.खमुलनु दीर्घु हरिनि जूचि		
		येन्त वारैननु बाय सहिन्तुरे		(एं)
च.		१. मच्चिकतो दानु मुच्छटाडि मोस		
		बुचि येच मदि वचेनो कटकटा		(एं)
		२. आसमिच्चि यायासबडनु विधि		
		त्रासुनानामुदुवेछुनि गानमे		(एं)
		३. सेवजेयुटे जीवनमनि युष्टि दै-		
		वमा नापालि भाग्य मिट्ठायने		(एं)
		४. राजिल्लु श्री त्यागराजु ता बोड्डु		
		वूजिञ्चु श्री रघुराजिन्दु लेनन्दु		(एं)

" ENTAPĀPINAITI " (Gowlipantu)

Oh Rāma! What a sinner have I become that the Lord whom I used to worship with ecstatic love is not with me now? What shall I do? How can I bear? Having once had darsan of Srī Hari, the dispeller of all sorrows, can any one bear separation from him? Having treated me before with affection, is he now set with a deceitful mind? Was it

ordered by Brahma that I should undergo suffering, abandoning my hopes ? I do not find my beloved Lord. I have been regarding service to Him as my life's sustenance. My fate has come to this.

	हुसेनि - 'एमनि वेगिन्तुने '	आदि
प.	एमनि वेगिन्तुने श्री राम राम	(ए)
अ.	एमनि वेगिन्तु नेन्तनि सैरिन्तु नामुदु देवुडु ननुबासे नय्यय्यो	(ए)
च.	१. पालिच्चि लालिच्चि पलुमाह गौगिलिच्चि तेलिच्चि ननु परदेशि सेय दोचेनो	(ए)
	२. आडिन मुच्चट नादन्तरङ्गमु निण्ड नीडु लेदनि युण्टि निन्दाक सरिवारिलो	(ए)
	३. एडबायक त्यागराजु नेळु श्री हरिनि तोळि बडलिक लार्चि ना चैबट्टिनदि तलुचुचु	(ए)

" ĒMANI VĒGINTUNĒ " (Husēni)

Oh Rāma ! My beloved Lord has forsaken me. How can I live and how long am I to endure it ? Has it struck your mind as fair to forsake me after treating me so long with endearing affection, embracing me often, and cheering me up ? The sweet words you administered to me and the way in which you previously took me by the hand and rid me of my troubles, have so infilled my heart that I have till now considered myself unequalled.

	रीतिगौळ - 'नन्नु विडचि '	चापु
प.	नन्नु विडचि कदलकुरा रामय्य बदलकुरा	(न)

- अ. निन्नू बासि यरनिमिष मोर्वेनुरा (न)
- च. १. अब्धिचलो मुनिगि श्वासमुनवट्टि
अग्निमुख्यमु गन्नट्ळाये श्री रमण (न)
२. तरमुगानि येण्डवेळ गल्प
तरुनीड दोरिकि नट्ळाये नीवेळ (न)
३. वसुधनु खननमु जेसि वन
भाण्ड मच्चिनरीति गनुगोण्टि डसि (न)
४. बागुग नन्नेल्लुकोम्मु यिल
त्यागराजनुत तनुवु नीसोम्मु (न)

"NANNU VIDACHI " (Riti Gowla)

I cannot bear your separation even for half a minute.
Do not leave me alone and go.

I have found you just as a diver dives deep into the sea and holding his breath fast secures the pearl. Now I feel I have come under the shade of the Kalpataru from the unbearable heat of the sun. I have come by you, as a man who digs the earth finds pure gold buried deep. It is something like the breaking in of a hail storm in the midst of hot summer.

Pray keep me well protected. This body is after all your property.

यदुकुलकाम्भोजि - 'चेलिमिनि जलजाक्षु' - आदि

- प. चेलिमिनि जलजाक्षु गण्टे जेप्परय्या मीरु (चे)
- अ. पल्लुमारु म्रोक्केदनु दयतो बल्लुकरय्या एन्तो (चे)
- च. १. शरचापमु गरमुन निडि मेरयुनय्या थन्तो
करुणारसमु निण्डिन, कल्लुलय्या (चे)

२. वूड जूड मनसु करगेडु सुमुखडय्या भक्तुल
जाडदेलिसि माटलाडेडु जाणुडय्या (चे)
३. श्रृङ्गारनि बासि मेनु चिक्केनय्या हरि
चेक्कटमुन्नै नामदि जिक्केनय्या हरि (चे)
४. नालोनि जालिति बल्क जालनय्या हरि
मीलो मीरे तेलिसि मर्म मीरय रय्या हरि (चे)
५. त्यागराज सखुडनि दलनु नय्या मीरु
बागुग नायङ्गलार्पु वापरय्या (चे)

CHELIMINI JĀLAJĀKSHU " (Yadukulakāmbhōji)

Oh devotees! Kindly tell me if you have seen my Lord. I bow to you. He shines with bow and arrows in hand; His eyes beam with compassion; to see Him is to get captivated by His charm; He is an expert in holding conversation with devotees, understanding the disposition of their minds. Owing to separation from Him I am reduced much in body. My mind was lost in Him when I stood before Him. I am not in a position to give expression to the distresses of my heart. Pray, tell me the secret of finding Him. I regard Him as my friend. Pray, help in removing my troubles.

मध्यमावति — 'श्री राम जयराम' — आदि

- प, श्री राम जयराम श्रृङ्गारराम (श्री)
- अ,
१. गारवमुन ब्रोवु करुणासमुद्र (श्री)
२. नालोनि जालि नीकेल तोचडुरा (श्री)
३. मनसिच्चि नातोनु माटाडुनदेपुड (श्री)
४. ताळ नीकेल निक ताळमा राम (श्री)
५. बलिमिनि वलचिते चलमा ओ राम (श्री)

६. ई सौख्य मी भाग्यमेन्दैन गलदा (श्री)
७. जपमेमो तपमेमो यपराधमेमो (श्री)
८. पङ्कजनयन ना कुङ्कुम नीवे (श्री)
९. अवनिजाधिप ना सोगसेवरिदे राम (श्री)
१०. नीनु निमिषमु लेनि भावुकमेले (श्री)
११. तोषिप केन्नाळ्ळु तोचुचे राम (श्री)
१२. एल्ल सौख्यमुल्ल मनसोल्लदे राम (श्री)
१३. पायगा मेनु सगमाथेनो राम (श्री)
१४. ई यन्द मीचन्दमेन्दैन गलदा (श्री)
१५. कूर्चु वेतलार्चु कड-तेर्चे राम (श्री)
१६. मिक्किलि मोक्कि चे जिक्किति राम (श्री)
१७. राजिल्लु श्री त्यागराजाधिविनुत (श्री)

"SRĪ RĀMA JAYARĀMA " (Madhyamāvati)

Oh Rāma of captivating beauty ! Bless me graciously with your affection. Why do you not take cognisance of my suffering ? When will you be pleased to talk to me heartily ? When will be that blessed day when you will make me happy ? I cannot bear any more delay. Is your hesitancy due to my forcing my affection on you ? Can anybody have this happiness and blessedness anywhere else ? Can he have the vision of this beauty elsewhere ? Is it my faulty penance or have I offended you ?

You are my prosperity. For whom is my beauty ? Separation from you even for a minute makes life useless. How many days can I spend without satisfying your mind ? My mind does not go after worldly comforts. By separation from you, my body has been reduced to half.

Sit by me, remove my troubles and protect me. I beg you.
I am in your hands.

पन्तुवराळि - 'अन्दुण्डकने' - त्रिपुट

प.

अन्दुण्डकने वेग वचेदनि नापै
नानवेट्टि पोरा

(अं)

झ.

मन्दरधर नीवाप्तुलतो गूडि
मरचिते येमि सेतुने ओ राघव

(अं)

च.

१. कनवलेननु वेळ लेकुन्न गन्नौर
कालुवगा बारने

इनकुलाधिप नीवु रानु तामसमैते
निल्लु वाक्किलि यौने ओ राघव

(अं)

२. निरुपमानन्द हाय्यपै लेकुण्टे
निमिषमु युगमौने
परमात्म नीवु गानक भ्रमसिन वेळ
परुळु नव्वुटकौने ओ राघव

(अं)

३. परम भक्तियु नाप्रायमुलेल्ल दनुजुल्ल
पाळुगा बोनौने
वरद श्री त्यागराजार्चित पदयुग
वारिधि मुन्दरने ओ राघव

(अं)

" ANDUNDAKANĒ " (Pantuvārāli)

Oh Rāghava! Swear to me in the presence of the sea that you will promptly come to me whenever needed. If you should forget me in the company of your chosen, what could I do? If you do not come when I want to have your vision, tears will roll down my cheeks in streams, my whole house will look empty and every minute will appear

to me a Yuga. When I get bewildered at your not responding to my prayers, I shall be only the laughing stock of others and my life and devotion will surely get under demoniac sways.

KĀNTA SAKTI OR NAYAKĀ-NĀYIKĀ (MADHURA) BHĀVA
(Love Divine)

दर्बार	‘रामाभिराम’	चापु
प	रामाभिराम रमणीयनाम सामजरिपु भीम साकेतधाम	(रा)
च.	१. वनजलोचन नीवलनू यलसित्तिनि मनसुन दयलेदु यल्लाडि फलमेमि	(रा)
	२. मनसु चेलि नीके मरुळ कोनदिगानि चनुवुन चेयि बट्टि ममुल रक्षिम्पु	(रा)
	३. कोरि कोरि निन्नू गोलुवग नी- दारि वेरैनदि धात ब्रालेमो	(रा)
	४. कमनीय मगु पान्पु गाविंचित्ति नन्दु रमियिम्पक नन्नू रच्च जेसेदवु	(रा)
	५. दिक्कु नीवनि नेनु दिन दिनमुनु नम्म- येक्कुवतक्कुवलन्दु येनसेडु गुणमेमो	(रा)
	६. नीके दयबुट्टि नीवु ओववले राकेन्दु मुख त्यागराज वरद श्री	(रा)

" RĀMĀBHIRĀMA RAMANĪYA NĀMA " (Darbār)

Ramābhirāma! I have been restless to get at you ; but you have not been compassionate to me at heart. What is the use of all this trouble ? The maid of my mind is in deep love with you, but you do not respond by taking her by the

hand. While I have been serving you lovingly, your ways have been quite different. I don't know what my destiny is. I have provided for you a comfortable bed (in my heart) but you, without accepting it and thereby making me happy, are giving me trouble. While I have reposed implicit faith in you, deeming you as my sole refuge, you have been scanning me closely to find out my excesses and shortcomings. What is the merit in doing so?

You of your own accord should feel compassion for me and protect me.

- वराळि - 'एटि जन्ममिदि हा' - चापु
- प. एटि जन्ममिदि हा ओ राम (ए)
- अ. एटिजन्ममिदि येन्दुकु गल्लिगेनु एन्तनि सैरिन्नुनु हा ओ राम (ए)
- च.
१. साटि लेनि मारकोटि लावण्युनि
माटि माटिकि जूचि माटलाडनि तन (के)
 २. सारेकु मुलालहार युरसु पाळ
गार मोमुनु कन्नलार जूडनि तन (के)
 ३. इक्षित मेरिगिन सक्कीत लोळुनि
पोड्डुनु दनिवार गौगिलिच्चनि तन (के)
 ४. सागरशयनुनि त्यागराजनुनुनि
वेगमे चूडक वेगेनु हृदयसु (ए)

"ĒTI JANMAMIDI " (Varāli)

Oh Rāma! What a life is this? Why did I have it at all and how long am I to bear it? Life will be useless and the heart parched up, if it is not given to one to have frequent vision of the peerless and beautiful Lord, with shining

ornaments and radiant face, and to have talks and embraces with him who has abundance of sense of propriety and love for music.

पूर्णचन्द्रिका - 'पलुकवेमि नादैवमा' - आदि

प.

पलुकवेमि नादैवमा ? परलु नव्वुनदि न्यायमा ? (प)

अं.

अलुग कारणमेमिरा ? राम ! नी-
वाडिच्चिनदु याडिन नातो (प)

च.

तल्लि तंण्ड्र भक्ति नोसगि रक्षिचिरि ;
तक्किन वारलेन्तो हिंसिचिरि ;
तेलिसि यूरकुण्डेदि एन्नाल्लुरा ?
देवादिदेव ! त्यागराजुनितो (प)

" PALUKAVĒMI NĀ DAIVAMĀ " (Pūrṇa Chandrikā)

Oh my Lord ! Why is it that you do not talk to me though I have always danced to your tune ? What is the reason for your being angry with me ? Is it fair that others should laugh at me ?

My parents gave me devotion and protected me : others tormented me much. Knowing all this, how long are you going to keep quiet ?

मञ्जरि -- 'पट्टिविडुवरादु' -- आदि

प.

पट्टिविडुवरादु नाचेयि बट्टि विडुवरादु नाचेयि (प)

अ.

पुट्टिननाडे निजभक्तिनि मेड
गट्टि गुट्टु चेदरक भोचि चेयि (प)

नित्यानित्यमुल्लु बोधिचि कृत्याकृत्यमुल्लु देलिपिचि
प्रत्येकुडु नीवनि कनिपिचि, भृत्युडैन त्यागराज चैयि (५)

" PATTIVIDUVA RĀDU " (Manjari)

Having taken me by the hand, you should not now give me up. From my very birth, you have blessed me with true devotion and protected me, helping me to lead a respectable life. You have taught me how to discriminate between the permanent and the evanescent, between worthy and unworthy actions. You have revealed to me that you are the absolute Supreme Being and have accepted me as your servant.

हरिकम्भोजि - 'चनि तोडि तेवे' - आदि

प.

चनि तोडि तेवे ! ओ मनसा ! (च)

झ.

कनिकरमुतो गनि करमिडि चिर-
कालमु सुखमनुभवम्प वेगमे (च)

च.

पतितुलु ब्रोचु पट्टाधिकारिनि
परमार्थ मत वशिष्ठानुसारिनि
द्युतिनिर्जितशतशम्बरारिनि
धुरीण त्यागराज ह्चचारिनि (च)

" CHANI TŌDITĒVĒ " (Harikāmbhōji)

Oh maid of my mind ! Go and bring quick my Lord. Seek him eagerly and lead him to me with due respect. I want to enjoy happiness for long with him. I want the one who has the reputation of redeeming the fallen, the disciple of Vasishtha who lived the life prescribed by the Vedas, who

surpasses in beauty myriads of Manmathas, who graces the heart of his devoted servant Tyāgarāja.

नवरसकण्ठ — 'पल्लुकु कण्ठ' -- देशादि

- प. पल्लुकु कण्ठ चक्केरनु गेरुने, पणतुलार ! जूडरे (प)
- अ. कोल्लु कूटमुननु कोल्लु वारिनि
विलचि दाशरथि प्रेममीर पल्लुकु (प)
- च. सुरुल कामिनीमणुल गान मा-
दरण नालकिंचुचुनु शृङ्गार-
रस-युक्तवार रमणुलाड जूचि
सरस त्यागराजुनि तोनु पोगड (प)

" PALUKU KANDACHAKKĒRANU " (Navarasa Kannada)

Oh Ladies ! behold how sweet is the speech of Srī Rāma ; sweetness of sugar candy is nothing before it. His affectionate talk to his attendants in the Durbār Hall ; and his appreciative conversation with Tyāgarāja about the merits of the dance and music of the celestial women and dancing girls, adepts in handling Sringāra Rasa, are instances in point.

घण्ट - 'राम राम रामचन्द्र' - क्षम्प

- प. राम राम रामचन्द्र श्रीराम राम गुणसान्द्र ! (रा)
- च. १. धल्लु धल्लु नी करमु बडि की-
कल्लु कण्टेमुन्न दितरमु (रा)
२. ना चूपु नीजुपु सरिगजेसिते जैथु
ना सुखमु धेवरिकि धेवरक (रा)

३. इदि बुद्धियनुच्चु यानतीय वेरे
वेल्लुलेटिक्कि तनकु रामय्य (रा)
४. चट्ट बट्टनि नाभीति राम
बोडु गट्टनि कन्यक रीति (रा)
५. एवरिक्कि तगुने बाग राजूपु-
वले राम त्यागराजपरिपाल (रा)

“ RĀMA RĀMA RĀMACHANDRA ” (Ghanta)

Oh Rāmachandra! What else is there for me to aspire for when you take me by the hand and cast your benign look on me ?

When my look and your look fit in with each other properly, who can know the happiness that I then will derive ?

When you are there to indicate to me what is wise, why should I need other Devatas for the purpose ?

If you do not take me by the hand, my forlorn condition will be no less than that of an unmarried virgin.

Whom else does this royal demeanour befit but you, Oh the protector of Tyāgarāja ?

यदुकुलकाभोजि — ‘दय सेयवय्या’ -- आदि

५. दय सेयवय्या सदथ रामचन्द्र (द)
६. दयनु कोश्वेमैन नाडु दलवुचुन सीता सुखमु (द)
७. क्षितिनाथुलराक्यु सम्मति लेक श्री साकेत-
पतिराडे यनवच्चुननिन सतिक्कि गल्लिन यानन्दमु (द)
८. चेलियरो नावले नाथुनकु गलरैमो रालेदनि जालि
देलिसि ओक्कुकोनि ओवुवेळ बलिमिनिनेदुरैन सुखमु (द)

३. कोश्वमीरूप मात्रिष्ठु वञ्चकूडकपोनो यनि
एष्टि जालि जेन्द मेनु बेष्टि कनिपिञ्चिनटु (द)
४. एष्टिवारिकैन दोरक नट्टि जनकजनु बोट्टु
गुष्टिकरमु बट्टु वेळ कान्तकुञ्ज सुखमु तनकु (द)
५. कोरिनवारलनु ने नीरीति ब्रोतुननि सभ-
वारलकु देलियजेयु दारि त्यागराजुनकु (द).

"DAYA SĒYAVAYYĀ" (Yadukulakāmbhōji)

Vouchsafe to me, Oh Merciful One, your grace and a little of that joy, which the expectant Sītā had on the assurance given to her that Rāma will come, when she felt concerned at the incoming of the unwanted kings and at the doubt whether Rāma will come at all; the happiness, which Sītā had, when Rāma presented himself before her, while she, troubled in mind whether his absence might be due to his attention being claimed by other women like herself, was praying for his advent; the pleasure which Sītā derived, when Rāma put up his full stature to her very eyes and drove away her mental torment that he with his small form might not be able to bend the bow of Sīva; the high elation which Sītā experienced when Srī Rāma tied the Māngalyam and took her by the hand. Vouchsafe also to Tyāgarāja the protection which you by your deportment conveyed to the audience assembled at the marriage function that you would similarly bless all those who desired you as Sītā did.

कळानिधि - 'चिन्ननाडे ना चेयि' - देशादि

५.

चिन्ननाडे ना चेयि बट्टितिवे

(चि)

अ.

एन्नरानि यूडिगमु गैकोनि
येंतो निन्न पालनमु सेतुननि

(चि)

च.

इट्टिवेळ विडनाडुदामनो ;
येळुकोन्दामनि येचिनावो तेलिय ;
गुट्टु ब्रोववे सुगुण वारिनिधि !
गोप्प दैवसा ! त्यागराजनुत !

(चि)

" CHINNA NĀDE NĀ " (Kalānidhi)

You have taken me in your hand from my early days, made me do service in a large measure and promised protection. I cannot understand why you should at a time like this waver whether to give me up or prop me. Pray, do save me.

BHAGAVAD - ANUBHAVA

(Spiritual Experience)

(General)

सौराष्ट्रम् — 'नेरमा रामरामा' — देशादि

५.

नेरमा ? रामरामा ! नी किदि,
नीरजाक्ष ! ना जीवाधार !

(ने)

अ.

मारकोटि सौन्दर्यमुनु गनि
मदिलोन सुन्त मरचियुंटे

(ने)

च.

कोरि कोरि नीदु कोळुवुसेयु वेळ
सारमैन पद सारसमुल बों-
गार जूचि युरमुन चुंचुदामो,
कनुल नोत्तुदामो यनि

कूरिमिनि ब्रह्मानन्द मंडुचुनु
 कौत मयि मरचि युंतिनिगानि
 तारकाधिपानन ! पावन ! सी-
 तानायक ! श्रीत्यागराजुनिपै (ने)

“ NĒRAMĀ RĀMA RĀMA ” (Sowrāshtram)

Is it an unpardonable offence on my part, Oh the prop of my life, if I had been forgetful in my mind for a short while ? The fact was that in my ardent worship, I was dazzled by the effulgence of your blessed lotus feet and was at a loss to know whether I should hug them to my bosom or press them to my eyes, and overpowered by Supreme Bliss, lost control over myself for the time.

तोडि - ‘ निनुविना सुखमुगान ’ - रूपकम्
 प. निनुविना सुखमुगान ; नीरजनयन ! (नि)
 अ. मनमुक्तो यानन्दमै मयिपुलकरिचग (नि)
 च. १. रूपमु प्रतापमु शरचापमु, सल्लापमु गल (नि)
 २. करुणारस परिपूर्णवरद ; मृदुवार्तलु गल (नि)
 ३. रागरसिक ! रागरहित ! त्यागराजभागधेय ! (नि)

“ NINNUVINĀ SUKHAMUGĀNA ” (Tōdi)

Oh the All-merciful One! Lover of music! Tyāgarāja's fortune! I do not find happiness in anything but you, the Lord who sublimates my mind with bliss and makes the body thrill. Even my senses find the object for their pleasure in you and in your various aspects—your beautiful form, powers, your mellifluous speech and sweet conversation.

मुखारि	-	‘तलचि नन्तने ना’	-	आदि
प.		तलचि नन्तने नातनुवेमो झल्लनेरा		(त)
अ.		जलज वैरि धरादि विधीन्दुल चेलिमि पूजलन्दिन निनु ने		(त)
ब.	१.	रोटिकि गट्ट दगिन नी लीलछ मूटिकेकुवैन नोदु गुणमुल्ल कोटि मदन लावण्यमुल्लैन साटि गाळि नी दिव्यरूपमुनु		(त)
	२.	निद्रालस्य रहित श्री राम ! भद्रानिलज सुलभ संसार- च्छिद्रार्तिनि दीर्घु शक्तिनि विधि रुद्रादुल नुतमौ चरितम्बुनु		(त)
	३.	पादविजितमुनितरुणीशार- मोद ! त्यागराजविनुत ! धराप ! नादब्रह्मानन्दरूप ! वेदसारमौ नामधेयमुनु		(त)

“ TALACHI NANTANĒ ” (Mukhāri)

Oh Lord adored by Siva, Brahma and other devas !
My whole body becomes thrilled with joy the moment I
contemplate on : (i) your divine sports like the one by which
you allowed yourself to be bound to the mortar ; (ii) your
qualities which transcend those of the Trinity ; (iii) your divine
form which surpasses the beauty of myriads of Manmathas' ;
(iv) your prowess which removes the difficulties and distress
caused by samsāra ; (v) your life-history admired by Brahma,
Rudra and other gods ; (vi) your holy name, which is the
essence of Vedas.

यदुकुलकाम्भोजि - 'नी दय चे राम' - देशादि

- प. नी दय चे राम नित्यानन्दुडैति (नी)
 झ. नैद ब्रह्मानन्द रसाकृति गल (नी)
 झ. वर मृदुभाष ! सुस्वरमयभूष !
 वर त्यागराजवाक्चेलावृत ! (नी)

" NĪDAYACHĒ RĀMA NITYĀNANDU " (Yadukulakāmbhōji)

Oh Rāma! Through your grace, I have attained eternal Bliss. Your physical constitution is of the essence of the Supreme Bliss of Nāda. You are yourself sweet and soft-worded. Your ornament is pure musical sound and you are surrounded by the garment of sweet words of Tyāgarāja.

नवरसकन्नड - 'निनु विना' - रूपकम्

- प. निनु विना नामदि येन्दु
 निछवदे ; श्री हरि हरि ! (नि)
 झ. कनुलकु नी सोगसेन्तो ग्रम्मि युन्नदि ; गनुक ; (नि)
 च. १. नीदु कथलु वीनुलन्दु निळि युन्नदि ; राम !
 श्रीद नी नाममु नोट जेलनि युन्नदि ; गनुक (नि)
 २. नेनु येचट जूचिननु नीवै युन्नदि ; राम !
 भानुवंशतिलक नीदु भक्कुडनुचु पेङ्गनुक (नि)
 ३. कपटमौ माट लेळ कम्मवैनदि ना
 तपमु योग फलमु नीवे ; त्यागराजसन्नत (नि)

" NINNUVINĀ NĀMADI ENDU " (Navarasa Kannada)

My mind does not dwell nor rest upon anything other than you, Srī Hari. My eyes are fully captivated by your

beauty ; my ears are full of your stories ; my mouth feels blessed only in uttering your holy name ; Wherever I see, I see you and you alone ; to me even distasteful and deceitful words have become relishable. Verily you are the fruit of all my penance and meditation.

शहान — ‘ गिरिपै नेलकोन्न ’ — देशादि

प.

गिरिपै नेलकोन्न रामुनि गुरि दप्पक कंठि (गि)

अ.

परिवाखल्ल विरि सुरदुलचे निल-

वडि विषरुचु गोसरुचु सेविम्पग (गि)

च.

पुलकाङ्गितुडै यानन्दाशु-

वुल निम्पुचु माट लाड वलेननि

कल्लवरीचगनि पदिपूटलपै

गाचेदननु त्यागराजविनुतुनि (गि)

" GIRIPAI NELAKONNA " (Sahāna)

Unerringly I have seen Sri Rāma, who is installed on the hill, with his attendants vying with each other in fanning him with flower fans and otherwise serving him, and who promised to give me salvation after five days. My body was thrilled and tears of joy rolled down my cheeks and I merely mumbled, not being able to give expression to my thought.

शोहन — ‘ ननु पालिम्प नडचि ’ — आदि

प

ननु पालिम्प नडचि वच्चित्तो ? ना प्राणनाथ (न)

अ.

वनजनयन सोमुनु जूचुट जी-

वनमनि नेनरुन मनसु मर्ममुदेलिसि (न)

च.

सुरपती नीलमणि निभ तनुवुतो
 नुरमुन मुत्यपु सरुल चयमुतो
 कलमुन शर कोदण्ड कान्तितो
 धरणि तनयतो ; त्यागराजार्चित

(१५)

" NANU PĀLIMPA " (Mōhana)

Oh Lord of my life! Have you come walking all the way to bless me, knowing fully the unexpressed secret longing of my heart, that to have a vision of your lotus-eyed face is the sole purpose of my life? You have been gracious enough to appear before me with a body resplendently blue coloured, adorned in the chest with strings of pearls, with shining bow and arrows in hand and accompanied by Sītā.

	केदारम्	-	‘राम नीपै’	आदि
प.				
	राम !	नीपै तनकु	प्रेम बोडु ;	सीता (रा)
अ.				
	तामरस नयन !	नीदेमो	मायगानि	(रा)
च.				
१.	मनसु	नीपदमुलने	जेर कनुलु	नीरूपमुने गोर
	वितु	नी पेदलके	नोरुर तनपै	इदि नीकणरा (रा)
२.	जननी	जनकातुलन्युल	धनकनक गुरु	वेल्युल
	दिनमु	नीवे	यनुमाटलु	अनगनिवि ना भूषणमुल (रा)
३.	भोगानुभममुलन्दु	बागुग	बुद्धिनीयन्दु	
	त्यागराजुनि	हृदयमन्दु	बागीज्ञानन्दमन्दु	(रा)

" RĀMA NĪPAI TANAKU " (Kēdāram)

Rāma! I can never give up my love and affection for you, I do not know what illusion you have cast on me for my

mind always to seek your holy feet, for my eyes always to long to see your beautiful form, for my ears always to pant to hear your holy name. All this is due to your grace.

The words, that one utters daily, that you alone are father, mother, friend and other, wealth, gold, guru, and devas are my ornaments.

Even when I enjoy sense pleasures my mind is well fixed in you. Just as it is when my heart is full of Brahmanandam. My love for you will never forsake me.

बिलहरि -- 'कनुगोंटिनि' -- देशादि

प.

कनुगोंटिनि श्री रामुनि नेडु

(क)

अ.

इनकुलमन्दु यिम्मुगानु बुट्टिनि

इल्लोन, सीतानायकुनि नेडु

(क)

च.

भरत लक्ष्मण शत्रुघ्न कोछव

पवमान सुतुडु पादमुखबट्ट

धीरुलैन सुग्रीव प्रमुखुल

विनुत्तिसेय, त्यागराजुतुनि नेडु

(क)

" KANUGONTINI " (Bilahari)

I have to-day found Srī Rāma, the Lord of Srī Sitā Devi, the gem of the solar race, with Bharata, Lakshmana and Satrugna doing service to him, with Ānjaneya holding his feet, with heroes like Sugrīva singing his praise.

वेगड -- 'सामिकि सरि' -- रूपकम्

प.

सामिकि सरि जेप्प जाल वेल्पुल ; राम !

(सा)

अ.

ना मनसु नतनिपै नाटि युण्डग नोरुल

(सा)

च.

१. येति योचन चालु नेव्वरि केटुलो बालु ;
माटलाडुटमेळ, मदि किदे पदिवेळ (सा)
२. तनुकंठि केन्तो मुहु तप्प दाटिन पहु
चनुजुजेयुनेप्रहु चळनि जूप्प कहु (सा)
३. अन्नि वेल्पुल लोन नतनि सरिगान ;
तन्नु ब्रोचिन घनत्यागराजसखुडैन (सा)

" SĀMIKI SARI " (Bēgada)

When my mind is fixed on my friend and protector Rāma, I cannot bring myself to consider other gods or devatas as equal to him. There is no need for any thinking. Each one gets his own desires. If the Lord talks to me, that will be a wealth to me. To my eyes his form and his benign looks are exquisitely beautiful, and he also treats me with affection.

राममनोहरि — 'सीतामनोहर'

आदि

प.

सीतामनोहर ! शृङ्गारशेखर ! (सी)

अ.

वाताशनारिवरवाहन ! वारिजासनादिबन्दितापद ! (सी)

च.

१. तोलिजन्ममुलनु जेसिन पूजा-
फलमो ? लेक नीदु कटाक्ष
बलमो ? नीवाडनु नेननि लोकुळ
बल्कगा धन्युडनैतिनि (सी)
२. दीन लोक संरक्षक दैवा-
धीनमु गा नीरूपमु नादु
मानसाब्जमुन नाटियुण्डग ने
नेन्तदि भाग्यशालिनो (सी)

३. दिदृ तनमुननु भक्ति स्थिरमौ-

नङ्गुग श्रीराम येन्नटिकि
गट्टिगानु त्यागराजुनि चेयि
बट्टि रक्षिचि येळुकोवय्य

(सी)

" SĪTĀ MANŌHARA " (Rāma Manōhari)

I feel blessed to hear people say that I am your own. It is probably the result of my worship in the past, or it may be the effect of your own grace. It is not accidental that my mind is firmly possessed by your blessed form. I have been supremely fortunate in that.

By your grace, pray, make me firm in my devotion, hold me always by the hand and protect me.

सारङ्ग — 'एन्तभाग्यमु' — देशादि

प.

एन्तभाग्यमु मापाल गल्लितिवि
येव्वरीडु ? मुज्जगमुल्लो ? तन-

(कें)

अ.

चेन्तजेरि सौजन्युडै बलिकि
चिन्त बाग तोलगिच्चि ब्रौचितिवि

(ऐं)

च.

मुन्नु नी समीपमुन वेलयु स-
न्मुत्तुल नेल्ल नणिमादि लीललचे
दिन्नगानु पालनमु जेसिनट्टु
नन्नु गावितिवि त्यागराजनुत !

(ऐं)

" ENTA BHĀGYAMU " (Sāranga)

How blessed am I that have got you by my side! Oh peerless one in the three worlds! You have come close to me, spoken to me with affection, dispelled all my sorrow

and protected me in the same way as you protected the great sages of old by conferring on them the Ānimādi siddhis.

सारङ्ग	—	‘नीवाड नेगान’	झम्प
प.		नीवाडनेगान निखिललोक निदान ! निमिष मोर्वेगलना	(नी)
अ.		देवादिदेव ! भूदेव वरपक्ष ! रा- जीवाक्ष ! साधुजनजीवन ! सनातन !	(नी)
च.		सत्यम्बु नित्यम्बु समरमुन शौर्यम्बु नत्यन्त रूपम्बु नमित बलमु नित्योत्सवम्बुगल नीकु निजदासुडनि तथ्यम्बु बल्कु श्रीत्यागराजाचित	(नी)

“ NĪ VĀDA NĒGĀNA ” (Sāranga)

Since I am your own, Oh Upholder of the universe !
Can I bear your separation even for a minute ? You are
truth, you are eternal, you are prowess itself in the
battlefield. You are exquisite beauty, extraordinary •
strength, ever in festivity, I speak only the bare truth when
I say that I am your truly devoted servant.

खरहरप्रिया	—	‘पाहि राम राम’	—	त्रिश्रलवु
प.		पाहि राम राम यनुचु-भजन सेयवे		(पा)
च.		१. कनिकरम्बुगलिग सीताकान्तुनि कनगा मनसु रज्जिह बल्के मदन जनकुडु		(पा)
		२. वल्वलु दिहि सौमित्रि वलचि निलवगा कल्लवरेकुलनुगेरु कनुल जूचेवु		(पा)

३. भरतु डावेल करगि करगि निल्वगा
करमु बट्टि कौगिलिचे वरदुडप्पुड (पा)
४. चण्ड शत्रुघ्न डप्पु डखण्ड वृत्तितो
नुण्ड सन्तसिल्ले कोदण्डरामुड (पा)
५. मनसुदेलिसि कलसि हनुमन्तुडुण्डगा
चनुवु माटलाडु चुण्डे सार्वभौमुड (पा)
६. वीरि करुण गलिंगि येपुडु वेलसि युन्दुनो
सारमैन भक्तिचे सन्नृत्तिन्तुनो (पा)
७. धर्मार्थ काममोक्ष दानमेलने
मर्म मेरुगलेनि इन्द्रशर्ममेलने (पा)
८. बाग करुण जेसि येपुडु भव्य मोसुनुनो
त्यागराजु चेयि बट्टि दयनु श्रोत्रुनो (पा)

" PĀHI RĀMA RĀMA YANUCHU " (Kharaharapriyā)

Sing in chorus 'Pahi Rāma Rāma' (bless, Oh Rāma!)
When, filled with affectionate devotion, I had darsanam of
Sitākānta, he spoke to me endearingly to the delectation
of my heart. At that time, Lakshmana smartly dressed
stood by lovingly and Srī Rāma cast his benign look on
him; while Bharata was then standing beside brimming
with ecstasy, the Lord held him by the hand and embraced
him; when mighty Satrughna was absorbed in deep medita-
tion of the unmanifested, Srī Rāma felt elated; when
Hanumān with the true understanding of the Lord's mind,
associated himself with the party, the Lord spoke to him in
affectionale terms.

When will it be given to me to be blessed with the
grace of all these and to sing the praise of the Lord with
deep devotion ?

Should I be blessed with this, where is the need for the four Purushārthas, (Dharma, Artha, Kāma and Mōksha) or for Indra's status which by itself does not help one in knowing the truth?

When will the Lord condescend to show Tyāgarāja His grace, take him by the hand and protect him?

भैरवी	‘एनाटि नोमु फलमो’	आदि
प.	एनाटि नोमु फलमो-एदान बलमो	(ए)
अ.	श्री नाथ ब्रह्मकैननु नीडु सेव दोरकुना तनकु गळुगुट	(ए)
च.	१. नेनु कोरिन कोर्के लेल्लनु नेडु तनकु नेरवेरेनु भानुवंश तिलक नापालि भाग्यमा सज्जन योग्यमा तन	(के)
	२. नीडु दाए नीडु प्राए दोरिकेनु निजमुगा ने नी सोम्मैतिनि आदिदेव प्राणनाथ ना- दङ्कमन्दुनुचि पूजिच्च	(ये)
	३. सुन्दरेश सुगुणवृन्द दशरथ- नन्दनारविन्दनयन पावन अन्दगाड त्यागराजनुत सुख- मनुभविच्च दोरिकेरा ! दनकिक	(ये)

“ĒNĀTI NŌMU PHALAMŌ ” (Bhairavī)

Oh Primordial one! Blessed Redeemer! I do not know as the result of what charity or sacred duty of mine, I am privileged to do service to you, to have your close company and your support and to worship you, keeping you in my

lap. I feel I have really become your property. I have thus been enobled to enjoy real happiness. All my long cherished desires have been fulfilled.

मोहन	—	‘दयरानी दयरानी’	आदि
प.		दयरानी दयरानी-दाशरथी राम	(द)
च.			
	१.	विवरिम्प दरमा रघुवीरा नन्दमुनु राम	(द)
	२.	तलचिते मेनेल्ल बुलकरिचेनु राम	(द)
	३.	कनुगोन नानन्दमै कन्नोरु निण्डेनु राम	(द)
	४.	चरण कौगिलि वेळ जेलगि मैमरचेनु राम	(द)
	५.	चेन्तनुण्डग नाडु चिन्तलु तोलगेनु राम	(द)
	६.	आसिञ्चु वेळ जगमन्त तृणमायेनु राम	(द)
	७.	श्री त्यागराजुनि चेलिकाडु नीवे राम	(द)

“ DAYA RĀNĪ DAYA RĀNĪ ” (Mōhana)

Let your grace flow to me. The bliss which I enjoy will be beyond description. When I think of you, my whole body becomes thrilled. When I have your darsan, tears of joy roll down from my eyes. When I embrace your feet, I forget my body. When you are by my side, worries abandon me. When the desire for you comes up in me, the whole universe looks a trifle as a blade of grass. You alone are the friend of Tyāgarāja.

भूषावळि	—	‘तनमीद ने’	—	देशादि
प.				
		तनमीद ने जेप्पुकोवले गा-		
		कनु निन्नाड बनि केदुरा		(त)

अ.

चनवुन कोन्त बलिकेदुवु ; थी-

सुन कोन्त बलिकेदुवु नेरमेळ

(त)

च.

औक वेळ निनु प्रेममीर मदि

नॅचि मॅचि पूल पूजिम्पुवु

नोकवेळ कोपगिचि निनु दूह-

चुष्टिगानि राम त्यागराजनुत

(त)

" TANAMĪDANĒ " (Bhūshavali)

You have been speaking to me with affection sometimes and harshly at other times. I should only blame myself for this change in you ; there is no room for accusing you. I, too, had been lovingly worshipping you with flowers, but occasionally was angry with you and had been abusing you.

बलहंस

-

‘ निनुबासि ’

-

आदि

प.

निनुबासि येदु डुन्दुरो ? निर्मलासुलौ जनुळ

(नि)

अ.

अनघ सुपुण्य अमर वरेण्य !

सनक शरण्य ! सत्कारुण्य !

(नि)

च.

कनुलकु चळुव, चेवुल कम्पुतमु

दिनु रसनकु रुचि, मनसुकु सुखमु

तनुवुकु थानन्दमुनु गत्तु जेयु

त्यागराजहृदाम ! पूर्णकाम

(नि)

" NINNUBĀSI " (Balahamsa)

How do pure-minded ones bear a separation from you ?
Oh Sinless one, the Best of devas, the All-merciful ! You
provide feasts for all my senses ; my eyes delight in your

vision, my ears get filled with nectar ; my sense of hearing gets pleasing thrill, my mind happiness, and my body bliss.

कापि	‘ राम पाहि मेघदयाम ’	चापु
प.	राम पाहि मेघदयाम पाहि गुण- धाम माम् पाहि ओ राम	(रा)
च.	१. मूडु लोकमुल्लो यीडु लेदनि निवु- वेडु कौटिनि नेनु ओ राम	(रा)
	२. लोकुल नेरनम्मु कोकने नीके- लोकुव नेनैतिनि ओ राम	(रा)
	३. एवेळ नापालि देवादिदेवुडु नीवे थनुकोन्टिनि ओ राम	(रा)
	४. अन्नि कल्लनि निन्ने निजमनु कोन्न वाडनैतिनि ओ राम	(रा)
	५. दलचिनन्तने मेनु पुलकरिश्चग नीवै वलचि नी वाडैतिनि ओ राम	(रा)
	६. दुर्जन गणमुल वर्जिश्चुटकु नाम गर्जन गतिथंतिनि ओ राम	(रा)
	७. मनसुन नित्य नूतन मैन चक्कनि तनमुनु कनुगौटिनि ओ राम	(रा)
	८. अवनिस्तुताधर ! भवमुन येव्वरि केव्वर लेदनु कौटिनि ओ राम	(रा)
	९. मन्नि कृत्यमुल्ल नी कंचु यिच्चित्तिना पञ्चभूतमु साक्षिगा ओ राम	(रा)
	१०. वनजनयन ना वचनमुल्ल सत्य- मनुचु यालकिश्चुमी ओ राम	(रा)

११. इक नैन शङ्करशुक ब्रह्मानन्द-
सुखसागर ब्रौमुमी ओ राम (रा)
१२. आजानुबाह सरोजानन त्याग-
राजसन्नुत चरित ओ राम (रा)

" RĀMA PĀHI MĒGHA SYĀMA " (Kāpi)

Oh Rāma ! I have approached you in the faith that you are unequalled in the three worlds. Without trusting the people of the world, I have surrendered myself to you alone. I have always been regarding you as the God of Gods—my prop. I always believed that you alone are real and everything else is unreal. The moment I think of you, my body gets thrilled with hair standing on its end and I lovingly feel that I am yours. I have counted upon your holy name as the effective lion's roar to drive away the wicked. My mind has ever been conceiving new and beautiful forms of yours. I have realised that, in the samsāra, relationship between members is unreal. All my good deeds I have in truth surrendered to you. Take my word as truth. Hereafter at least, Oh Ocean of transcendental Bliss, enjoyed by Sankara, Suka and Brahma ! Pray, bless me.

- अठाय - ' रारा रघुवीर ' - आदि
५. रारा रघुवीर वेष्ट रारा तोड्ड रारा (रा)
- च.
१. अनुदिनमुनु निनु मनसुन कनुगोनि
आनन्दमाये दयाळो (रा)
२. सकल सुजनुलु गोळुनु सन्निधि गनि
चल्लनाये दयाळो (रा)

३. पल्लविध चेडु दुर्विषयचयमु लेड
बायनाये दयाळो (रा)
४. तोडरि यडुगडुगु किदि बुद्धियनि सं-
तोषमाये दयाळो (रा)
५. सुमुखमुननु तिलकमु चेलगग गनि
सोक्कनाये दयाळो (रा)
६. कवगोनि भवमुन पोरलक नीदु
कार्यमाये दयाळो (रा)
७. दशरथतनय शुभचरित पालित
त्यागराज दयाळो (रा)

" RĀRĀ RAGHUVĪRĀ " (Ātāna)

Oh Raghuvīra! Merciful one! Come with me! Every day I visualise you in my mind and get transported with joy. I see a concourse of pious people praising you and feel elated and delighted. I have freed myself from all sorts of vicious sense pleasures. I have at every step realised that this is wisdom and felt happy over it. I have seen your bewitching face shining with Tilakam, and pined in ecstasy. Avoiding the whirl of samsāra, I have devoted myself to your service.

शङ्कराभरणम् — 'नापालि श्रीराम' — आदि

प.

नापालि श्री राम भूपालक स्तोम
कापाड समयमु नी पादसु लीरा (ना)

च.

१. भलिभलि भक्तुल पूजाफलमु नी वनुकोण्टि
नळिन लोचन नीकु नळुगु बेट्टेदनुरा (ना)
२. कोटि मन्मथुलैन साटिगा नी सोगसु
नाट्टियुन्नदि मदनि मेटि श्री राम (ना)

३. तोलिपूजा फलमेमो कलिगे नी पदसेव
नछुवकैननु निन्न तेलियग तरमा (ना)
४. पतितपावन नीनु पालिच्चकुण्डेनु
गति माकेवुरु मम्मु ग्रक्कुन ब्रोनु (ना)
५. कोरि नीपद सेव सारेकु सेयनु दलन्वि
मारमण नालोने मरुल्ल कोन्नानु (ना)
६. निरुपेद कब्बिननिधि रीति दोरिक्कितिवि
वर त्यागराजुनि वरद त्रोक्केदरा (ना)

"NĀPALI SRĪ RĀMA " (Sankarābharanam)

Oh my Saviour, Srī Rāma ! This is the time to protect me. Pray, give me your holy feet so that I may apply the auspicious saffron tint. I have always believed that you are the fruit of the devotees' worship. Your exquisite beauty, which can be matched only by myriads of Manmathas, has firmly implanted itself in my mind. And I have consequently been passionately loving you. As an indigent man comes by a precious treasure, I have got at you and thus secured the privilege of serving your holy feet. This is probably the result of my past worship of you. Is it possible even for Brahma to understand you ? If you do not deign to protect me what other refuge have I got ? I prostrate before you. Pray, bless me soon.

वसन्त 'एट्टा दोरिक्कितिवो' — आदि

प. एट्टा दोरिक्कितिवो ? राम ! तन- (के)

अ. चुट्टारगडिय दोवकु नाडु
पट्टाभिमानमु लेकुण्डग (के)

पादमहिमो, पेह्लासीर्वादबलमो, सुस्वरपु
नादफलमो, त्यागराजखेदहर ! श्रीनाथ ! तन- (के)

" ETLĀ DORIKITIVŌ " (Vasanta)

When I have no sympathetic and loving friend anywhere near me, how did I get at you ? Is it by the greatness of your holy feet or as the effect of the blessings of the Great ones, or as reward for the pure music of mine ?

Tādātmyasakti (Ādvaita Bhāva)

बलहंस - 'राम सीताराम' - आदि

See above page 503

" RĀMA SĪTĀ RĀMA " (Balahamsa)

Just like a creeper twines round Kalpa Taru (the divine tree), my mind is inseparably attached to you and will not leave you even for ages. This gives me bliss as in advaitic realization.

See above page 503

षड्विधमार्गिणि - 'ज्ञान मोसग रादा' - रूपकम्

प.

ज्ञान मोसग रादा ! गरुडगमन ! वादा ? (ज्ञा)

अ.

नी नाममुचे नामदि निर्मलमैनदि (ज्ञा)

च.

परमात्मुडु जीवात्मुडु पदुनाल्लुगु लोकमुल्लु

नरकिन्नर किम्पुरुषुल्लु नारदादि मुनुल्लु

परिपूर्ण ! निष्कलङ्क ! निरवधिसुखदायक !

वर त्यागराजार्चित ! वारमु तानने

(ज्ञा)

"JNĀNA MOSAGARĀDA " (Shadvidhamārgini)

Oh the "Perfect One! Oh the immaculate, Oh the giver of perennial supreme bliss! Now that my mind has been purified by the chanting of your holy name, can't you bless me with the divine wisdom which will enable me to realise that I am myself Paramātmā, Jīvātmā, the fourteen worlds and the species of inhabitants thereof and sages like Nārada.

बिलहरि	-	'इन्तकन्न थानन्द'	रूपकम्
प.		इन्तकन्न थानन्द मेमि ! ओ राम ! राम	(इं)
अ.		सन्तजनुल केल्ल सम्मतियै युण्डुगानि	(इं)
च.			
१		आडुचु नादमुनपाडुचु येदुटरा वेडुचु मनसुन-गूडियुण्डुट चालु	(इं)
२.		श्री हरि कीर्तन वे देहादि यिन्द्रिय स- मूहमुल मरचि सोहमैनदे चालु	(इं)
३.		नी जपमुल वेळ नी जगमुल नीवै राजिह्नुनय ; त्यागराजनुत चरित !	(इं)

"INTAKANNA YĀNANDAMĒMI " (Bilahari).

Is there any bliss greater than this—to deem it sufficient to dance, to sing divine music, to pray for His presence and to be in communion with him in mind—to deem it sufficient to forget oneself, body and senses

at the mere chanting of the Lord's name and to become one with him,—and to realise at the time of worship and meditation that He is the whole Universe ?—and this is admitted by all the Bhakta Goshti.

केदारगौल - 'सिगुमालि' - रूपकम्

See above pages 333—334

" SIGGUMĀLI NĀVALĒ " (Kēdāra Gowla)

Really, my heart is not after leading a worldly life like others. I have not realized in my heart that Thou art myself.

See above pages 334—335

नीलम्बरी -- 'नीके दय राका' - आदि

See above page 382

" NĪKĒ DAYA RĀKĀ " (Nīlāmbarī)

Will a Jnāni who does not realize identity with the Lord, but retains the sense of I and Thou, attain happiness ?

See above pages 382—383

NĀDA YŌGA

(Music itself as the Supreme End)

सारमति - 'मोक्षमु गलदा' -- आदि

प.

मोक्षमु गलदा ? भुविलो जीवन्मुकुलुगानि वारलकु (मो)

स.

साक्षात्कार नी सङ्गकि संगीत ज्ञान विहीनुलकु (मो)

च.

प्राणानल संयोगमु वल्ल
 प्रणव नादमु सप्तस्वरमुलै बरग
 वीणा वादन लोलुडौ शिवमनो
 विध मेरुगरु, त्यागराज विनुत ; (मो)

" MÖKSHAMU " (Sāramati)

Is it possible for any but the realised souls to attain salvation? Is it possible for one who is devoid of real devotion and knowledge of divine music, to attain salvation?

Vital force contacting with fire produces Pranava (Om) and the Seven notes. People do not generally know the secret of Lord Siva deriving immeasurable pleasure from music of Vinā.

बेगड - ' नादोपासनचे ' देशादि

प.

नादोपासनचे शङ्कर
 नारायण विधुल्ल वेलसिरि ; ओ मनसा (ना)

अ.

वेदोद्धारुल्ल, वेदातीतुल्ल
 विश्वमेल्ल निडि युण्डे वारल्ल (ना)

च.

मन्त्रात्मुल्ल यन्त्र तन्त्रात्मुल्ल मणि.
 मन्त्रमु लेन्नि गलवारल्ल
 तन्त्रीलय स्वरराग विलोलुल्ल
 त्यागराज वन्धुल्ल स्वतन्त्रुल्ल (ना)

" NĀDŌPĀSANACHĒ " (Begada)

Sankara, Nārāyana, and Brahma have attained their distinctive glory through Nādopasana and have thereby become the upholders of the Vedas. They even transcend

the Vedas and fill the whole Universe. They impart life to Mantras, Yantras, and Tantras. They are free souls and revel in being experts in Swara, Rāga and Laya and live for countless ages.

	कल्याणवसन्तम् - 'नाद लोलुडै' - रूपकम्	
प.	नाद लोलुडै ब्रह्मानन्द मन्दवे मनसा	(ना)
अ.	स्वादु फलप्रद सप्तस्वर राग निचयसहित	(ना)
च.	हरि हरात्म भूसुर पतिशरजन्म गणेशादि वरमौनु लुपासिचरे धर त्यागराजु देलियु !	(ना)

"NĀDA LŌLUDAI" (Kalyāna Vasantam)

Oh mind ! Attain the highest bliss, by losing yourself in Nāda, which is associated with varieties of Rāgas, themselves the manipulations of the Seven notes, and which fulfils all righteous desires. The Trinity, all the gods and the great sages have followed this path. Tyāgarāja knows this.

मायामालवगौळ - 'विदुलकु' - देशादि

See above page 35

"VIDULAKU" (Māyāmālava Gowla)

I make obeisance to all those great beings who are well-versed in the divine music of Vedas and of the Seven Notes, with Nāda as their soul and dive deep into the ocean of highest happiness.

See above page 35

गरुडध्वनि — 'आनंद सागर' — देशादि

प.

आनंद सागर भीदनि दे-

हस्त भूमि भारमु ; राम ! ब्र

(द्वा)

अ.

श्री नायकाखिल नैगमा-

श्रित सङ्गीतज्ञानमनु ब्र

(द्वा)

अ.

श्री विद्वनाथादि श्रीकांत विधुल

पावन मूर्तुलुपासिंच लेदा ?

भविचि राग लयादुल

भजिर्गिचु श्री लागराजनुत

(आ)

"ĀNANDA SĀGARA " (Garudadhvani)

Rāma ! The body that does not float on the ocean of the ineffable Bliss of Brahman called Sangītajnāna, which abides in all the Vedas, is a burden to the earth. Have not the holy Trinity and other sacred persons worshipped it ? Lord of Lakshmī, sung by Tyāgarāja who adores melody and rhythm with true understanding !

देवगान्धारि — 'सीतावर' — आदि

See above page 112

"SĪTĀVARA SANGĪTA " (Devagāndhāri)

Oh Rāma ! One must be blessed by Brahma with the gift of Sangītajnāna to be qualified to be a Jīvanmukta which is the goal of the Gītā and all Upanishads.

See above page 112

साळगभैरवि - 'संगीतशास्त्रज्ञानमु' - देशादि

See above page 107

"SANGĪTĀ SĀSTRA JNANĀMU" (Sāḷaga Bhairvi)

Music, when it has for its theme the blissful ocean of Rāmakathā, is capable of securing for one Sārūpya, the Lord's grace, glory and wealth.

See above page 107

शङ्कराभरणम् - 'स्वरागसुधारस' - आदि

See above page 108

"SVARA RĀGASUDHĀ," (Sankarābharanam)

To know and realise the nature of Nāda, originating from Mūlādhāra, is itself bliss and salvation. A true devotee, who has knowledge of rāgas, becomes a Mukta forthwith.

See above pages 109—110

आन्दोलिका - 'राग सुधारस' - देशादि

प.

राग सुधारस पानमु जेसि राजिल्लवे ; मनसा ! (रा)

अ

यागयोग त्याग भोग फल मोसक्के (रा)

च.

सदाशिव मयमगु नादोङ्कार स्वर-
विदुल्ल जीवन्मुक्तुलनि त्यागराजु देलियु (रा)

"RĀGASUDHĀRASA" (Āndōlikā)

The nectar of Rāgas gives one the beneficent results of Yāga, Yoga, Tyāga (Sacrifice) and Bhoga

(enjoyment). Drink it and delight, Oh Mind ! Tyāgarāja knows that those who have knowledge of Nāda, Ōmkāra and Svāra which are nothing but Sadāsiva Himself are realised souls.

चेञ्चुकाम्भोजि 'वर राग' - देशादि

प.

वर राग लयकुल दामनुचु वदरेरया (व)

अ.

खर जाति मूर्च्छन भेदमुल्
खान्तमन्दु देलियक युण्डि (व)

च.

देहोद्भवंगु नादमुल्
दिव्यमौ प्रणवाकार मने
दाहम् बेरुगनि मानुल्
त्यागराजनुत ! येचेरु, राम !

" VARARĀGALAYA " (Chenchukāmbhoji)

People have been bragging and deceiving the world that they are great proficient in Rāga and Laya without realising the significance of Svāra, subtle Mūrchanā and their variations. Nāda, which emanates from the body is of the form the sacred Pranava.

अठाण - 'श्रीपप्रिय' - आदि

प.

श्रीपप्रिय संगीतोपासन चेयवे ; ओ मनसा ! (श्री)

अ.

तापसजन मानसधनमा ! त्रि-
तापरहित ! सप्तस्वरचारि ! (श्री)

रंजिप जेसेहु रागम्बुडु

मंजुळमगु अवतारमु लेति

मंजीरमु घळनि नटिंचु

महिम तेलियु त्यागराजनुडुगु

(श्री)

" SRĪPAPRIYA " (Ātāna)

Oh Mind ! Worship the music which is dear to Srīpati who moves among the seven Svaras and is sung by Tyāgarāja who knows the glory that every melodious Rāga has incarnated as a graceful form and with tinkling anklet carries on its enchanting dance.

जगन्मोहिनि

‘शोभिल्लु’

रूपकम्

प.

शोभिल्लु सप्तस्वर सुन्दरुल भर्जिपवे ; मनसा

(शो)

झ.

नाभिहृत्कण्ठ रसन नासादुलयंदु

(शो)

च.

धर ऋक्सामादुल्लो वर गायत्री हृदयमुन

सुरभूसुरमानसमुन शुभ त्यागराजुनियेड

(शो)

" SŌBHILLU SAPTASVARA " (Jaganmōhini)

Worship the beautiful goddesses presiding over the seven svāras, which shine through navel, heart, throat, tongue, nose etc. and in and through Rik and Sāma Vedas, the heart of the Gāyatri Mantra and the minds of gods and holy men and Tyāgarāja.

अनुबन्धः

आरभि - अडुगु वरमुल - चापु

ष.

अडुगुवरमुल निचेदनु ' (अ)

अ.

अडुगडुगुकु निचे दलचुचुनानु
अद्भुतमैन भक्तिकि सोक्किनानु (अ)

च.

(१) धनकनकमुलु येनैन नीकु
दारपुत्रुलु सोगसैन यिण्डुल
चनुवुन नोसगुदु-संशयमेल
तनुवु चिक्कगनेल दानववाल (अ)

(२) अक्रमदनुजुल गोहि नी
यापदलनु दलमेहि
विक्रममुन बहु विख्यातिगा विधि
शक्रादुल बट्टमुल नोसगेदनु (अ)

(३) वाजि गजांदोलिकमुलु नीकु
वरमैन मणिभूषणमुलु
राजिग नोसगक रक्ताळलेनु वरत्याग-
राजाप्पुड नेनु (अ)

APPENDIX

" ADUGU VARAMULA " (Ārabhi)

" Ask for favours, I will grant; I am mindful of you at every step and I am overjoyed with your wonderful devotion. With love I shall grant you gold and wealth, wife and children and beautiful houses. Why do you entertain any doubt? Why strain and emaciate yourself? Killing all the atrocious Rākshasas and putting down all your difficulties, I will, with valour, and in a grand praise-

worthy manner, grant you the kingdom of Brahma and Indra. I cannot bear for a moment without presenting you gem-bedecked ornaments and horse-drawn carriages and elephants. I am Tyāgarāja's friend."

सावेरी - इन्त तामसमैते चापु

प.

इन्त तामसमैते एन्तनि सै-
रिन्तु एमि चेरुदु राम (इ)

झ.

कन्तु जनक ननुविन्त जेसिते निन्-
रन्त नव्वरा सीताकान्त ननु करुणिम्प (इ)

च.

१. राजीवलोचनराजितो रावेमिरा
जीवनमु जीवेरा जीमृताभतनो
राजीवासनजनकराजिळु रघुवंश
राजराज नीवेरा जीवाधार (इ)

२. सुन्दरमूर्ती नायन्दु दयरादु ने-
नेन्दु बोदुरा नीयन्दु चित्तमुगानि
येन्दुन्नावो राकेन्दुशेखरनुत नी
केन्दु यनुमान मिन्दु वदन (इ)

३. गौरवमेदि शृङ्गारवरिधे
ब्रोवगरादा पावुकारादा मुनिहृदया-
गार प्रत्यक्षमु गा रादा
इकमुहुगार त्यागराजुनि गारविम्प (इ)

"INTA TĀMASAMAITĒ" (Sāvērī)

If you delay like this, how long can I bear and what can I do, Oh Rāma? Oh father of Manmatha! If you make

fun of me, will not others laugh at you, Lord of Sitā ! Oh lotus-eyed Lord ! Why not bestow mercy on me ? Why should you not make peace and come to me ? You are my sole life ; you are the sole prop of my life ! Oh you of beautiful form ! Why do you not show mercy on me ? Where shall I go ? I am devoted to you but where are you ? Why do you doubt ? Where can you be seen ? What is the prestige you are standing on ? Am I not fit for being purified, Oh you who abide in the hearts of sages ! Why do you not appear before me, at least now, in a loving manner to honour Tyāgarāja ?

	गौळिपन्तु	कासिच्चेदे	आदि
प.	कासिच्चेदे गोप्पायेनुरा कलिलो राजुलकु		(का)
अ.	(हरि) दासुल्ल सेविम्मारनुत्तु प्रभुलुल दयमानिरि परमेस्वरक बोयिरि		(का)
च.	राजङ्ग मुकोरकु नाल्गु जाबुल रक्षण परसुख मो राजसुल्लै सन्मार्गमेवगक प- राकु सेयघनमो आ जन्मसु गोलिजे विप्रवरुल कानन्दसु गलदो त्याग- राज विनुत्त नी मायगानि नी- रजनयन सुजनाघ विमोचन		(का)

"KĀSICCHEDE" (Gowlipantu)

The kings in this Kali age are vainglorious in giving a pie to the devotees ; they have not cared for their future life ;

they become merciless towards the devotees of God for they do not serve them.

Oh Lotus-eyed one, destroyer of the sins of the good, and worshipped by Tyāgarāja! Which of these conduces to happiness to the kings, — protecting the people of four classes according to the science of polity, or the Rajasic negligence born of the ignorance of the right path? Do not the life-long devotees of yours enjoy happiness? This is all your Māyā.

मोहनम् — रामा निनु नम्मिन — आदि

प.

रामा निनु नम्मिन वारमु

गामा सकल लोकभि-

(रा)

छ.

पामरजनदूर वरगुणवृणा-

पाङ्ग शुभाङ्ग मुनिहृदाब्जभृङ्ग

(रा)

च.

१. बालायमुगानु रानु जा-

गेल सुगुण श्री दशरथ वृ-

पाल हृदयानन्दकर

लोल पाल वेलयु मिक

फाल लोचन हृदयाल-

यात्तजनपाल कनकमय

चेल यिक पराकेल यिपुडु मम्-

मेल नीदु मनसैल रादु

(रा)

नीवे गतियण्टिनि गानि

ने वेरेमि येरुगनु मुन्दर

रावे नी पदपङ्कज भक्ति

नीवे भावजारि मुत्त

देव नीदु पद सेवा फलमु ममु
 गावुने पतित-
 पावन त्रिदशनाथ नीयमुनि-
 जीवनानिशमु ब्रोधवेल श्री राम

(रा)

३. धाराधर निभदेह जना-
 धार दुरिताघ जलदस-
 मीर ! त्यागाराजहृदया-
 गार ! सारहीनसं-
 सारमन्दु वे सारिनिष्ठ मन-
 सार नम्मुकोन नेरलेनि ने-
 नूरक यिक विचार मन्दुटकु-
 मेरगादु श्री राम

(रा)

"RĀMĀ NINU NĀMMINĀNU" (Mohanam)

Oh Rāma! have we not reposed faith in you? You are the honey bee in the lotus-hearts of the Saints. Why this delay in coming to me gracefully? Why do you not show yourself to us? Why this forgetfulness? Why do you not make up your mind to protect us now itself? You are the protector of devotees. I do not know anything except that you are my refuge. Why don't you come before us and favour us with constant devotion at your lotus-feet? You are worshipped by Lord Siva. Our devotion to your lotus-feet. Protects us. Oh the prop of all sages! Why don't you come always to our protection? You are the wind that clears the clouds of sins.

Oh Lord dwelling in the heart of Tyāgarāja! It is not fair for you that I, without complete faith in you and without realising the worthlessness of Samsāra, should suffer like this.

सावेरी — राम बाण त्राण — आदि

प.

राम बाण त्राण शौर्य
मेमनि देछपुदुरा ओ मनसा (रा)

अ.

भाम कासबडु रावणमूल
बलमुल नेलगूल जेयु (रा)

च.

तम्मुडु बटलिनवेल सुररिपु
तेम्मनि चक्केर पच्चीयगगनि
लेम्मनुत्तु यिन्द्रारि बरुक
समयम्मनि लेवगा
सम्मतितो निलबडि कोदण्डपु-
ज्याघोषमु लशानुलजेसि ता
नेम्मदि गलदोडुनु जूचेनुरा
निजमैन त्यागराज नुतुडगु (रा)

"RĀMA BĀNA TRĀNA" (Sāvērī)

Oh my mind! How can I describe the saving valour of Rāma's arrow, the arrow that killed the army of Rāvana who desired Sītā; when Lakshmana lay senseless on the battlefield and Rāvana rejoiced and Indrajit exhorted and his hosts rose up to attack at that opportune moment, Rāma aimed that arrow with the thundering noise of the bow-string, and saw his brother Lakshmana getting up with his senses restored.

मङ्गलम् -Mangala

सौराष्ट्रम् — नी नाम रूपमुलकु — आदि

प.

नी नाम रूपमुलकु नित्य जय मङ्गलम् (नी)

च.

१. पवमान सुदुङ्ग बट्ट पादारविन्दमुलकु (नी)
२. नवमुक्ताहारमुख नटिर्यिवु युरमुनकु (नी)
३. नलिनारि गेरुचिर नव्वुगल मोमुनकु (नी)
४. पङ्कजाक्षि नेलक्कोन्न यङ्गयुरमुनकु (नी)
५. प्रह्लाद नारदादि भक्तुल पोगडुचुण्ड (नी)
६. राजीवनयन त्यागराज विनुतमैन (नी)

MANGALA

"NĪ NĀMARŪPAMULAKU" (Sowrāshtram)

To your Name and Form, may there ever be victorious
Mangala !

To your lotus-feet held by Hanumān, to your chest with
the dandling new pearl necklace, to your moon-like face
with gentle smile, to your heart where Lakshmi abides,
may there ever be victorious Mangala !

To your Name and Form praised by devotees like
Prahālāda and Nārada, may there ever be victorious
Mangala !

To your Name and Form praised by Tyāgarāja, may
there ever be, Oh lotus-eyed Lord, victorious Mangala !

वण्टा

—

‘ करुणारसाक्षाय

ज्ञाप

जयमङ्गलं नित्यशुभमङ्गलम्
 करुणारसाक्षाय कामारिविनुताय
 तरुणारुणाति सुन्दरपदाय
 निरुपमशरीराय निखिलागमचराय
 सुरविनुतचरिताय सुव्रताय ।
 कुन्दसुभरदनाय कुंभजसुगोयाय
 मन्दरागधराय माधवाय
 कन्दर्पजनकाय कामितसुफलदाय
 वृन्दारकारातिभीकराय ।
 सर्वलोकहिताय साकेतसदनाय
 निर्विकाराय मानितगुणाय
 सर्वभौमाय पोषितत्यागराजाय
 निर्वाणफलदाय निर्मलाय ।

“ KARUNĀRASĀKSAYA ” (Ghantā)

May there be victorious Mangala, ever auspicious Mangala to the Lord of eyes full of compassion, praised by Siva, with feet bright and exceedingly charming, of incomparable personality, pervading all the Vedas, of acts praised by gods, the Lord of excellent vows !

May there be victorious Mangala, ever auspicious Mangala to the Lord of teeth like jasmine buds, praised well by sage Agastya, Lord Mādhava who supported the Mandara mountain, the father of the god of Love, the bestower of the excellent fruits that are sought after, formidable to the foes of the gods !

May there be victorious Mangala, ever auspicious Mangala, to the Lord who is benevolent to the whole world who resides in Ayodhyā, who is devoid of change, who honours merit, the Emperor who patronises Tyāgarāja, the pure God who bestows the fruit of salvation !

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286	17	excellent
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302	21	दिक्कु नीववुत्तु
312	10	विननासगोनि
316	1	Dugdha
319	7	worshipped by Siva, Brahma and others and Indra !
321	3	previous
327	16	श्रीवनिताहृत्कुमुदाब्जावाङ्
331	2	वट्टिगोट्टु
	9	Like a bull astray,
346	23	कमलाहित नतकमलाहितधर
350	23	देल्पुडु
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	11	squirrel
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371	1	Enduko
372	18	आशिचनि नापैनि
379	11	a stone.
	20	श्रृङ्गार
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409	16	The titles AMARSHA etc. on next page to come here.
415	18	lewd
417	14	तरुणाक्षनिभचरण
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427	last	blessing

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444	16	नीवनि *
446	13	ब्रदुकु
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459	3	येन्नरानि
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463	1	gāḍura
464	2	Mandara
	24	मङ्गलकरूप
473	13-16	The translation of the charana : ' You are sporting in this universe of Pancha Bhutas, in gods like Vishnu, ~ Brahmā, Siva, and Indra and in great devotees.'
476	14	दोरकरनि

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477	5	यिट
	26	like puffed rice
478	3	रक्षिते —
	13	कलगनु
	15	नीहलेक
483	20	pānkajamula
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490	12	याहार
	20	-राजपदंबु-
491	16	transcending
494	11	ever alert
	19	करुणिचि
495	5	कामकोटिसुन्दराकार धृतमन्दर
496	29	रूपुराये
501	7	Delete ' to you '.
506	3	दाशरथे
507	22	शुद्धदेशि
	27	नगजानिलज
	27-8	हृन्नालीकनिवासुडैन
508	23	एतुकड्ड
	26	संगीत

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509	4	पारिवर्द्धाजन्म-
	5	दीर्घु
	5, 6	हृदयुज
511	22	(Rāga-name:) माररजनी
522	last	yourself will come here,
524	5, 6, 7	Read the traslation as follows :
		Whether cruel persons hostile to me merci- lessly fling false accu- sations against me or Lakshmi comes and abides with me, I can never forget that grace of yours which is difficult to obtain.
	last but one	पङ्कजमुल
525	1	pankajamula
	21	गतियेवरु
534	22	जाजुल
540	14	सिंह
542	9	दयानिधी
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563	”	Kāntāsakti (कान्तासक्ति)
		Nāyaka-Nāyikā-
576	8	fixed in you, just as
	last	मयसु
579	20	of exquisite beauty and
	21	and ever in
580	last but one	Lord
586	18	ecstasy
592	12	हरि हरात्मभू सुरपति
	15	Attain the bliss of Brahman,
598	15	नीवेरा
	22	वारिधे
600	17	हृदल्लभृङ्ग
601	13	Nammina
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603	12	Delete ‘ Mangala
604	Title of piece	जयमङ्गलम्—Jayamangalam
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620	Before Raga- sudhā add	Ragaratnamalika 105
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61	1	one's
81	8	fingers